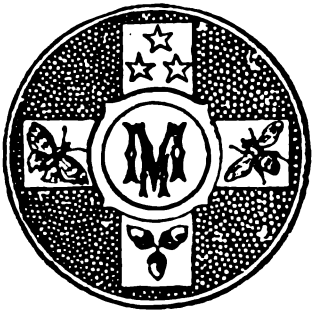
GREEK AND ENGLISH DIALOGUES

FOR USE IN

SCHOOLS AND COLLEGES.



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BY

JOHN STUART BLACKIE

PROFESSOR OF GREEK IN THE UNIVERSITY OF EDINBURGH

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PREFACE TO SECOND EDITION.

I HAVE only a single word to say with regard to my experience in using this book. I read it generally for a quarter of an hour previous to the reading from the classical authors, and I cause it to be translated by the students literally—the English of the dialogue having been purposely made free,—according to the Hamiltonian method. This shows the teacher that the lesson has been well worked, and each word carefully analysed, while at the same time it brings vividly before the student the striking contrasts of Greek and English syntax and collocation of words. The vocabulary, as acquired, is used in the composition of daily exercises. Particular attention, of course, is always paid to the Particles, which in good idiomatic English have often no equivalent, but in good Greek can never fail.

I have had letters from experienced teachers, to the effect that the book strikes too high a key for beginners. This is quite true; but in the University I do not teach beginners; and an elementary book on the same plan for mere beginners is certainly a desideratum in our school-furniture, which

any teacher who believes in the conversational method might readily supply. For myself, I have neither time nor inclination for such a work, and must occupy myself during the remainder of my life with something more arduous, and more stimulant to the higher faculties.

I have only to add, that the Greek text of this edition has been carefully revised by my friend Dr. Clyde, a Hellenist of known ability and remarkable accuracy.

JOHN STUART BLACKIE.

COLLEGE, EDINBURGH,
April 10, 1875.

PREFACE TO FIRST EDITION.

WHEN I had the honour—now about thirty years ago—of being appointed to the Chair of Humanity in the University of Aberdeen, a city then, and still, famous for the excellency of its Latin scholarship, I had not been many weeks employed in the discharge of my new functions when I became aware of certain very glaring perversities and absurdities which had grown up, like tares among the wheat, in connection with an otherwise admirable system of training. Of these perversities the following were the most prominent. In the first place, the young Latinists had been taught, with a great amount of labour, a system of rules about the pronunciation of words to which they systematically gave the lie whenever they opened their mouths. One of these rules, for instance, I recollect, commenced thus—for they were in Latin—"*os produc*"—which was meant to inculcate the doctrine that in the Latin language, when a word ends with the syllable *os*, the vowel in that syllable, like a long note in music, is pronounced with a prolongation of the voice, as when we say in English the *Pōpe*, and not the *Pŏpp*, *hōpe*, and not

hŏp. But in the face of this rule, which has no sense at all except as regulating pronunciation, the young Latinists never made any distinction in reading betwixt *ōs, the mouth*, which follows the rule, and *ŏs* (according to English orthography *oss*), *a bone*, which is an exception. And in perfect consistency with this glaring inconsistency they dealt with their rules for final syllables through the whole long weary catalogue, pronouncing *longōs* as if it had been written in English *longŏss*, which is not a whit less ridiculous than if an Englishman were to talk of having the *gut in his toss*, instead of the *gout in his toes.* The next thing I noticed in the linguistic habit of the Aberdeen Latinists was that, whenever I addressed to them, in the way of conversation, the shortest sentence in the language which they professed to understand, they looked very much surprised ; a peculiarity which indicated certainly that the colloquial method, which I had taught myself, and which was largely practised by Erasmus, Joh. Amos Comenius, and other distinguished scholars of the sixteenth and seventeenth centuries all over Europe, and is still, to a considerable extent, practised on the Continent, had, in Aberdeen at least, fallen altogether into disuse. And not only had the colloquial element in language been neglected, but there were no signs whatever of a living appeal from the tongue of the teacher to the ear of the taught having played any part in the course of scholastic indoctrination to which the young men had been subjected ; and this appeared the more strange as the laws of the Northern University were regularly written and read out in

Latin, and discourses in that language delivered constantly by the students of theology in the Divinity Hall. Closely connected with these three perversities, and springing manifestly from the same root, was the extreme narrowness of the vocabulary of which these young gentlemen, so nicely drilled in curious syntactic rules, had been made masters. It was plain their memory had been well packed, or at least their phrase-book well stored, with a routine of military phrases from Cæsar's Commentaries; but if the Professor, speaking the language which he taught, told an ill-bred lad to take off his hat, or to raise his voice and not squeak like a weasel, they understood no more of his diction than if he had addressed them in the dialect of the Brahmins. It was plain that, whatever else they had been taught, the objects round about them and immediately before their eyes had, so far as their training was concerned, been considered as non-existent. It was plain also that they had never been taught to think in the language which they had been studying; for, instead of directly using their store of words to express their thoughts, they had always to go through the process of a translation through the English; a process unnatural, cumbrous, and slow, and so beset with difficulties that it ought never to be largely used without the facilities which a previous exercise in the more natural, direct, descriptive, and colloquial method so richly supplies.

There is a class of persons who will think that all this is but the necessary consequence of the difference in the method of teaching which belongs to a

dead, as contrasted with a living, language, and that nothing more should be said about the matter. But a moment's reflection will show the inadequacy of this notion. No doubt one may imagine the case of a solitary individual, for special professional purposes, getting up the mere bookish form of a language as presented to the eye, without concerning himself in any degree with the living reality of the vocal organism, as it addresses itself to the ears of those who use it; but this is not the way in which either a practical knowledge of language for purposes of business, or a scientific knowledge for the cultivation of the taste, is ever acquired,—certainly not the way in which the classical languages are taught in our great schools and colleges. For, though a book is always the medium of instruction, the book is read aloud, and thus raised from the category of a dead record to that of a living utterance; and this to such an extent that compositions in Greek and Latin prose, and even more notoriously in verse, passing in some way or other through the ear, form a prominent part of the scholastic drill of our classical scholars. It appears, therefore, that the dead language is to a certain extent resuscitated, and the ear, though not scientifically treated, is nevertheless used. Let it therefore be used in the proper sense of that word, and not rather, as it too often now is, grossly abused. If we profess to derive an æsthetic luxury from the nice balance of Greek and Latin verses, and the grand roll of the classical prose periods—a luxury which has no meaning except as addressed to the ear—let us not stultify ourselves by

writing verses from rules which contradict the practice of our ears, and by admiring periods enunciated in direct antagonism to the demonstrable orthoepy and rhythmical harmony of the languages of which they are a part. In this respect, so far as teaching is concerned, there can be no difference between a living language and a dead; of the dead as of the living, the ear is the direct receiver, the memory only the storehouse, and the judgment the dispenser of the stores. No rule, indeed, of grammatical or philological science has any significance except in reference to what is spoken; and if the articulate speech be not actually regulated according to the known rules of the language, then the rules become a display of cumbrous pedantry, and the speech an incongruous mixture of natural expression with random blundering and conventional grimace.[1]

These remarks, founded as they are on nature and the plainest common sense, point to a radical reform in some of our methods of scholastic drill, such as has been already indicated by Professor Jowett of Oxford, Mr. Farrar of Harrow, and other distinguished English teachers.[2] I have myself not only taught the principles of such a reform, but acted upon

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[1] On the advantage of a systematic training of the ear in the study of language, see the account of a remarkable experiment made by ERASMUS in his *Dialogus de pronuntiatione*, Basil, 1528, p. 209.

[2] See particularly Professor Jowett's first lecture on Education, delivered before the Philosophical Institution, Edinburgh, March 2, 1869, and Mr. Farrar's lecture on Public School Education to the Royal Institution, London.

them consistently, both as Latin Professor in Aberdeen, and as Greek Professor in Edinburgh, for a period of thirty years. That my practice may as yet have produced little effect in Scotland was only natural; for neither is Scotland a kindly climate for classical literature generally, nor is the meagre Scottish schoolmaster, taken generally, found less tinged with the proverbial conservatism of the profession than his fat aristocratic brother in the South. No man should grumble because his right reasons do not forthwith jump into right practice. There is plenty of time for all changes; and truth in the long-run, under fair circumstances, is sure to prevail. But if I am not much deceived, we are now arrived at an important crisis in the educational life of this country, which makes the moment especially favourable for a recurrence to first principles. The inadequate results attained by the present methods of classical training are universally complained of; the claims of rival subjects are becoming every day more clamorous and more just; in mere self-defence, therefore, the advocates of the ancient learning must study to avail themselves of methods at once more natural, more scientific, and more expeditious. I am convinced also that there is a great amount of secret dissatisfaction with the prevalent methods felt by many intelligent teachers, who are too closely inosculated into the existing machinery to be able to attempt the necessary reform. From these considerations, and with these feelings, it is that I have, after many years' delay—for I had no lack of more genial occupation—prepared the present work for

publication, the exact end and practical use of which I now proceed to state shortly.

I start from the proposition that *in the acquisition of any language, whether living or dead, the commencement must be made with a living appeal from the tongue of the teacher to the ear of the learner, and this with direct reference to objects in which the learner feels a natural and a familiar interest.* This is the principle on which nature proceeds when teaching the mother-tongue, and, therefore, must be the correct one; only in the scholastic teaching of languages the teacher has the advantage of being able to use nature according to a calculated and graduated plan, so as to achieve the same end by the same plan indeed, but more systematically and much more expeditiously. The teacher also has the advantage of dealing with a growing or a grown mind, while nature, in the first instance, deals with an undeveloped mind. Now, if all our classical teachers could speak Greek and Latin as fluently as many a German governess speaks German, there would be no need of a book such as I now present. Having the materials and the dexterity, the teacher might be trusted to chalk out the steps of the graduated scheme for himself. But, as we well know, the great majority of our teachers are not so accomplished; and many of them, however willing they might be to try the conversational method, are so over-worked and so ill paid, that they have no leisure to make the requisite excavations for themselves. I have therefore come to consider it my duty to do this work for

them; and the system on which I proceed is this: I choose some score or two dozen subjects of particular interest to young men going through the usual course of school and college education in this country; under each of these heads I give a dialogue, in double columns, English and Greek, intended to bring into play some of the prominent notions and words belonging to the subject, in the familiar tone of conversation, such as intelligent students may be supposed to use; and to each dialogue is appended a short list of additional words and phrases, to supplement in some degree the necessary omissions of the colloquy. The practical object in the work of teaching which such a book strives to attain, is obvious. Both master and scholar are furnished with a rich store of words not requiring to be sought for by any distracting process —words expressly chosen with the view of enabling them to name every familiar object in Greek which they can name in English; while the dialogues plunge them into the living element of Greek, in which they may learn to plash about joyously like young porpoises in a sunny sea.

It will be evident from these remarks that I do not put forth this work as a substitute for any educational book now used, but altogether as an addition. I have, in fact, no quarrel with either Greek reading or Greek writing as at present practised; I only say that the conversational method, or, if you choose—for it makes no difference in the principle —the method that proceeds by forming a direct bond between the thought of the learner and the

features of an external object through ear and tongue,—this method, I say, has certain advantages which do not belong to the others; and I further give practical prominence to the great truth, that, under all methods, the first thing to be correctly educated is the ear. Neither do I intend this book as the boy's first step to Greek dialogue. It is a book which supposes boys already considerably advanced; but it is a book also which supplies to the intelligent teacher the materials by which he can easily construct for himself the boy's first step, while in the hands of the willing student it presents direct aid to the practice of thinking and speaking and writing Greek, much more ready for use, and more safe in the using, than what he may find in an alphabetical dictionary.

I will now proceed to state how these objects can be attained; for there is no doubt a vulgar notion abroad that speaking any language is a very difficult process, and speaking a dead language a dexterity belonging only to consummate scholarship. Of this idea we must, in the first place, get rid. Suppose, therefore, the pupil in his first lessons has learned the scheme of common nouns in the first and second declensions, and with that the present indicative and the infinitive of any simple verb, he may then immediately commence to think and speak in the language. Let it be, for instance, a bright day; the master, pointing with his finger to the sky, says to the scholar *λάμπει ὁ ἥλιος—The sun shines; ὁρᾷς τὸν λαμπρὸν οὐρανὸν;—Do you see the bright sky?* which, of course, he understands, the master having

given him the words previously, or explaining them at the time by pointing to the object meant; and with equal ease he can be made to reply, *ὁρῶ τὸν λαμπρὸν οὐρανόν—I see the bright sky.* Now, will any man of common sense say that it is more difficult for a teacher to say this short sentence in Greek than in English? If he feels the least difficulty in putting such simple words properly together, he is plainly unfit even for the most elementary teaching. Very well. It is with speaking any language as it is with drawing or playing on an instrument. You commence with playing a single note, or adjusting a single pace, at first slowly, and it may be, in the case of very awkward persons, painfully, but gradually with ease, and if the stages of the process are well calculated, very soon with dexterity. All beginnings are difficult. The master will then proceed to name every object in the room, making his practice always keep pace with an enlarged knowledge of the grammar. The elements of syntax will, of course, be taught also according to this plan, by the living necessities of practice; and frequent repetition, combined with a graduated rise, will cause a large stock of words, idiomatically expressed, to slide easily and gracefully into the ear, which otherwise must have been forced into the memory through cold formulas of the understanding.

With regard to my own academical teaching, the way in which I mean to use this book may be simply told. I will merely do what I have constantly been in the habit of doing without the vantage-ground which the book supplies to the student.

I will intimate to the students of a class that to-morrow I shall address some remarks to them on a certain subject—say, the seasons and the weather—and in preparation for this they will be so good as look over the vocabulary of the chapter so named. In our Scottish Universities working is the rule; and there is no doubt that four-fifths, or perhaps nine-tenths, of a class will do this, or any other thing they are bid. Next morning comes; and I forthwith describe a snow-storm, or a frost with skating, or any other suitable subject, and by interrogation find that the students, or at least those of them who are worth fishing for, thoroughly understand me. I then intimate that I expect the students themselves, or at least such of them as are bent on improvement, to take my place on the day after, and make the description *vivâ voce* before the class. This accordingly is done; and so on with other subjects in a space of time not more than twenty minutes, and leaving ample room for reading forty or fifty lines of a tragic author besides. Then, to insure accuracy, I impose a written composition on the same subject as the conversation, and constructed always so as to involve a graduated advance in the knowledge of the leading rules of syntax; and this composition is minutely revised and commented on once or twice, or, it may be, every day a week by myself or the class tutor.

In estimating the full value of this descriptive and conversational method of teaching the classics, one or two additional observations require to be made. As a text to these we cannot do better than

take Bacon's well-known aphorism, "Reading makes a full man, speaking makes a ready man, writing makes an accurate man." This is the exact state of the matter in the case of a full-grown man acquiring knowledge through the medium of a language which he perfectly understands; but, that the maxim may be applicable to young men learning a foreign language, we must alter it a little; for it is just because it is difficult to make young persons read much in a language imperfectly understood that we must adopt some machinery for supplying, in the early stages at least, the place of reading; and that machinery is speaking. Let us therefore say—modifying the Baconian maxim so as to suit exactly the method according to which I conceive classics ought to be taught,—"Speaking makes both a full and a ready man; reading and writing, within the limits usually practised at school, and under the correction of constant analysis and construction, make an accurate man." Now, what I say is that our classical teachers, while they make a boast of producing the minutely accurate man, fail to produce the full and the ready man; and this defect is what the conversational method is specially calculated to supply. For how does it act? In the first place, it forces a man to entwine directly with his every-day thoughts the names of a thousand objects that might not otherwise occur; and, in the second place, it creates a process of repetition ten times more rapid than that which arises out of the existing slow process of reading and writing. It facilitates, therefore, while it does not in the slightest degree

curtail, either reading or writing. Neither does it dispense with rules, but renders them more largely serviceable. It does not prevent or proscribe, but rather pioneers the way, and provides facilities, for the more curious problems of written accuracy. Fluency first, and preciseness afterwards. This is the order of nature. A man must have his nails before he pares them.

The conversational method has further some special advantages in reference, on the one hand, to certain philological and literary peculiarities of the Greek language; and, on the other, to the place which the physical sciences must necessarily occupy in the improved education of the rising generation. With regard to the first point, it is well known that, while in the march of Latin sentences, and the attitude of the Roman speech, there is a certain formal majesty which seems to betray the juridical training of those who used it, the forms of the Greek language, on the other hand, are marked by the graceful flexibility which belongs to the dialogue of common life; and this form accordingly is that which has been used with consummate mastery by the best writers of the language. In the colloquial form are embodied equally the practical wisdom of Socrates, the poetical philosophy of Plato, and the philosophical humour of Aristophanes. By using the colloquial style, therefore, in the teaching of Greek, we are giving prominence to precisely that element which is most characteristic of the language, and a familiarity with which is the most patent door to the thoughts of its greatest writers. Then, as to the natural sciences,

no well-informed person can doubt that the narrow jealousy with which they have been hitherto looked on by a certain school of scholars must forthwith die out, if, indeed, it is not already dead; and, in this view, it is plain that, as the language of the natural sciences is pre-eminently Greek, a method of teaching which fastens directly upon real objects, must furnish a common ground on which science and classics can embrace each other with a mutual respect and a common benefit. In my opinion, every classical school should devote, as indeed they do in the German gymnasia, at least two hours a week to the natural sciences; and under such an arrangement it will be the wisdom of the classical teacher to repeat in the Greek hour some of the lessons of the scientific hour, and explain shortly, in colloquial Greek, the birds, plants, or other objects of nature which formed the material of the Science lecture. In order to encourage teachers to do this, I have taken care to make the scientific part of my vocabulary as copious as the nature of this little work would permit. Supposing, however, that there are some classical teachers who, whether from ignorance, indifference, or prejudice, will not be prevailed on to enter into that friendly alliance between science and scholarship which is so much for their mutual benefit, there remains for them also an application of the descriptive method which it is wonderful has been so long overlooked. I mean the introduction, upon a liberal scale, into the schools, of what, in opposition to pure philology, has been termed the archæology of classical studies. Nothing would be easier, in this day of

photographs and cheap adumbrations of all kinds, than to have in every classical school a museum of enlarged representations of objects of ancient art and mythological subjects from vases or other ancient monuments. To these a collection of casts of celebrated statues, and bas-reliefs might soon be added; and if the classical teacher, twice or thrice a week for only half-an-hour, were to give a *vivâ voce* Greek description of these objects, an element would be added to our system of classical training both instructive and delightful, and calculated not less to improve the taste than to furnish the memory and give precision to the ideas of the young scholar.

The objections which I have occasionally heard urged against the colloquial method of *vivâ voce* description here recommended, so far as they are not founded on the mere laziness, carelessness, or conservatism of teachers, are of that description which spring up in the minds of persons who have either not considered the subject seriously, or, from want of practical experiment, do not know how the method really works. There is not the slightest question, on one point, that to remit his scholars *simpliciter* to a book, and confine his teaching rigidly within the boards of a book, is the method which is most naturally resorted to by a teacher of small attainments, or of easy conscience. But of that class of educational mechanics I take no account. There is no work requires more energy and more enthusiasm than teaching; and he who does not teach with fervour will never teach with effect. But as for those who know that teaching the green mind of youth how to

swell into bud, and to burst into blossom, is one of the most delightful of human occupations, to them I say that the difficulties in the way of the general adoption of the method here sketched are purely imaginary, and will vanish in a moment at the touch of an honest and manly experiment. In one of the idylls of Theocritus, two Alexandrian women are represented as going out to see the feast of Adonis in the streets; and, when they come to the palace where one of the principal shows of the occasion is to be exhibited, they find a great crowd of people; whereupon one of them says to the other, "*Can we get in?*" "I suppose we can," says the other; "*at least we may try!* Agamemnon could not have taken Troy, unless he had made up his mind to try; so neither can we succeed in breaking through this crowd unless we try." And thus it is with all other practical things: to be known, they must be tried. I have met with scholars, for instance, who told me that it was impossible for the human organs to pronounce the word ἄνθρωπος in such a manner as that the accent should be on the antepenult, while the prolongation of the voice, which prosodians call quantity, is on the penult; but I answered the objection in a moment by enunciating the word *lándhōlder*, which is in every respect the exact counterpart of the Greek word.[1] I of course know practi-

[1] A learned argument in defence of the rights of Greek accent was unsuitable to the plan of this little work; but those who wish to see the firm basis of reason and authority on which this matter stands, may consult my *Discourse on Greek Pronunciation, Accent, and Quantity* (Edinburgh, 1852), or

cally that there is no real difficulty in doing what I habitually do in my own class-room with the utmost ease. And as to what may occur to some persons, that there is no use of speaking languages which are now spoken by no man, I answer, in the first place, that so far as Greek and Latin are concerned the fact is not exactly as stated; for Greek and Latin are both actually spoken by not a few persons, and, if spoken in a rational way by persons studying these languages in this country, would prove of no small utility to British scholars travelling abroad, as not a few pointed anecdotes can avouch; and, in the next place, I say that I do not practise Greek description of objects, and Greek conversation, as an end, but as a means; and I have proved by experiment that this practice not only does not prejudice reading and writing, as now used, but, as already stated, immensely facilitates and improves both these exercises. In fact, it is the only efficient way to turn the languages taught into the blood and bone of the learner in the shortest possible time, and with the greatest amount of profit.[1] As little does the practice of colloquial Greek in any way interfere with the scientific anatomy of

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my paper on the *Place and Power of Accent in Language*, read before the Royal Society of Edinburgh, March 6, 1870. There is in fact no argument on the other side; the present perverse practice of pronouncing Greek with Latin accents being only an inveterate bad habit, which, like other bad habits, cannot always be changed, merely because it is scientifically proved to be bad.

[1] See an account of his experience in speaking Greek, by Erasmus, in the work above quoted, p. 211.

language on the principles of comparative philology, as now practised by all thorough-bred teachers, a practice which, when not prematurely protruded, or pretentiously paraded, must certainly be regarded as one of the most notable advances recently made in school tactics. In conclusion, I have only to return my sincere thanks to those gentlemen who have performed for me faithfully the fretful duty of revising the Greek of the dialogues. A work of this kind, however carefully executed, will no doubt contain some errors, which it will require no microscope of the curious critic to detect; but, after passing through the hands of such accomplished scholars as Professor Lushington of Glasgow, Professor Geddes of Aberdeen, Dr. Clyde of the Edinburgh Academy, Dr. Donaldson of the High School, Edinburgh, the Rev. F. W. Farrar, Head Master of Marlborough College, and Mr. W. Merry of Lincoln College, Oxford, my Greek may reasonably be expected to have been well weeded of any of those modernisms and linguistic slips which might give just cause of offence to a scientifically trained teacher.

OPINIONS

OF

CELEBRATED SCHOLARS AND THINKERS

ON THE IMPORTANCE OF THE COLLOQUIAL AND DESCRIPTIVE METHOD IN THE TEACHING OF LANGUAGES.

"In omnibus fere minus valent præcepta quam experimenta.

"Omnem sermonem auribus primum accepimus.

"Excitat qui dicit spiritu ipso, nec imagine et ambitu rerum sed rebus incendit. Vivunt enim omnia et moventur, excipimusque nova illa et nascentia cum favore et solicitudine.

"Scribendo dicimus diligentius, dicendo scribimus facilius."—QUINCTILIAN.

"Ad linguæ cognitionem plurimum habebit momenti, si inter bene loquaces educetur puer. Fabulas et apologos hoc discet libentius, ac meminerit melius, si horum argumenta scite depicta pueri oculis subjiciantur, et quicquid oratione narratur, in tabulâ demonstretur. Idem æque valebit ad ediscenda arborum, herbarum, et animantium nomina, præsertim eorum quæ non ita passim obvia sunt, veluti rhinoceros, tragelaphus, onocrotalus, asinus Indicus, elephantus.

"Scis bonam eruditionis partem esse scire rerum vocabula. Hic supra modum peccatur a grammaticis vulgaribus, quorum vitio fit ut adolescentes post multos annos in grammaticâ contritos vix norint ullius arboris, piscis, volucris, quadrupedis, aut leguminis verum nomen."—ERASMUS.

"Omnis lingua usu potius discitur quam præceptis; id est audiendo, legendo, relegendo, imitationem manu et linguâ tentando quam creberrime.

"Instituendi erunt varii de rebus discursus, quos formâ dialo-

gisticâ concipi quatuor hæc suadent; primum, nihil est homini naturalius colloquio, quo sensim sine sensu perduci potest quocunque; secundo, colloquia excitant animum, foventque attentionem, idque ob quæstionum et responsionum varietatem, earumque varias occasiones et formas, intermixtis subinde quæ oblectant; tertio, serviunt dialogi cum rerum impressioni firmiori, tum repetitioni (etiam inter discipulos ipsos privatim) faciliori; denique, quia potior vitæ nostræ pars colloquio constat, eleganter compendioseque ad eam manu ducitur juventus, si res non solum intelligere sed et de illis expedite disserere consuescat."—JOHN AMOS COMENIUS.

"Sane pueriles animi mire capiuntur narratiunculis et picturis. Figuræ singulæ monstrentur, explicentur: quarum occasione sylvam vocum Latinarum addiscere licebit."—GERARD JOHN VOSSIUS.

"For their studies, first, they should begin with the chief and necessary rules of some good grammar, and, WHILE THIS IS DOING, *their speech is to be fashioned to a distinct and clear pronunciation, as near as may be to the Italian, especially in the vowels. For we Englishmen, being far Northerly, do not open our mouths in the cold air wide enough to grace a Southern tongue, but are observed by all other nations to speak exceeding close and inward, so that to smatter Latin with an English mouth is as ill as learning law French."*—JOHN MILTON.

"If you will consider it, Latin is no more unknown to a child when he comes into the world than English, and yet he learns English without master, rule, or grammar; and so might he Latin too, as Tully did, if he had somebody always to talk to him in this language."—JOHN LOCKE.

"Why should the old practice of conversing in Latin and Greek be altogether discarded?"—PROFESSOR JOWETT.

PRELIMINARY REMARKS.

I.—ORTHOEPY.

As language consists of articulate sounds, and all sounds are addressed to the ear, it is of the utmost importance in learning a language to educate that organ accurately from the very first, so that the learner, as he goes on to perfection, may have no bad habits to unlearn, and may not, contrary to nature, be forced to master rules as mere abstract truths never to be applied in practice. In training the ear to the accurate reception of Greek sounds, three things are to be attended to—

1. The proper sounds of the letters, specially of the vowels, in which the musical value of language mainly resides.

2. The quantity of the syllables; that is, the length of time occupied in the enunciation of the syllables. This again depends mainly on the vowels, in pronouncing which the breath may either be cut sharply off, which makes a short vowel, or drawn out to a greater length, which makes a long vowel.

3. The accent of the syllables; that is, the com-

parative predominance given to certain syllables by the greater stress of the voice (ἐπίτασις φωνῆς) laid on them, and the natural rise in the key of the voice with which this stress is accompanied. The stress laid on the syllable is called in Greek the acute or sharp (ὀξύς) accent, corresponding to a treble note in music; in contrast with which every unaccented syllable is necessarily grave, *i.e.* lower in tone, corresponding to a bass note in music, or a note lower down the scale. The less emphatic syllables in speaking depend upon a universal law of nature, in virtue of which every stretch or stress is necessarily followed by a slackness or remission (ἄνεσις φωνῆς).

To guide the learner under each of these three heads, the following simple remarks will for practical purposes be found sufficient:—

1. The certain elements of Greek vocalisation, *i.e.* so far as they depend on an authoritative tradition, or a just philological induction, going back as far as the age of the Ptolemies, are as follows:—

a = English *a* in *far.*
ε = „ *e* „ *get.*
o = „ *o* „ *got.*
ι = „ *ee* „ *seen.*
υ = German *ue* „ *Brueder.*

This last sound is unknown to the English, as it was to the ancient Romans, who accordingly adopted the Greek letter Υ, which we call Y, in writing all Greek names—as Κῦρος,—written with this vowel. The sound, however, is familiar to the Scotch of the south-west, as in *bluid, guid;* and is produced by a

gentle and elegant approximation of the lips as described by Dionysius. Students should from the first be habituated to pronounce this vowel correctly, as it not only is a sound specially characteristic of Greek vocalisation, but one which, when once learned in connection with Greek, will prove of great service in the proper pronunciation of German and French.

The long vowels, of course, are only prolongations of the short, as the English *Pope*, though differently spelt, is the corresponding long to *pop*, and *hope* to *hop*.

Of diphthongs, the original pronunciation was no doubt a sound composed of their vocalic elements rapidly enunciated; but this rapidity naturally led to obscuration, and diphthongs assumed the character of single vowels—always, however, long. A complete scale of all the Greek diphthongal sounds has unfortunately not been handed down to us: three only are known with certainty:—

ου = English *oo* in *boom*.
αι = „ *a* „ *vane*.
ει = „ *ie* „ *mien*.

Nothing can be more contrary to the physiology of Greek pronunciation (belonging as it does chiefly to the front of the mouth) than the *bow-wow* style of pronouncing the diphthong *ου* in vulgar English usage. Of the other diphthongs, the most important, especially for epic Greek, is *οι*, which, till better informed with regard to early classical usage, we shall be wise to sound as we do now, like the English *oy* in *boy*. To *αυ* some probability assigns

the sound of English *ou* in *bound*; and the comparatively few words in which this sound occurs stand as a characteristic contrast to the favourite Hellenic sound of *ου*. Of *ευ* I know not what to say.

Those who wish to cultivate intercourse with the living Greeks,—and there may be not a few in London, Liverpool, and elsewhere to whom this advantage is open,—should accustom themselves, in reading prose at least, to pronounce the vowels and diphthongs exactly as the modern Greeks do; a habit which will be of great use even to exact scholarship, as it is certain that the so-called modern Greek pronunciation is in its main peculiarities as ancient at least as our earliest manuscripts, which contain not a few errors springing obviously from the ears of the transcribers having been habituated to the vocalisation so characteristic of the present Romaic. The peculiarity of this Byzantine orthoepy, as we may perhaps most correctly call it, is the predominance of the slender sound of *ee*, which, besides the two cases of *ι* and *ει* given above, engrosses also the three sounds of *η*, *οι*, and *υ*. That this predominance of one of the feeblest sounds in the scale is both a corruption and a deformity need scarcely be proved; it ought to be remembered, however, that it is both an early and a characteristic corruption, and harmonises completely with what Quinctilian tells us of the character of the Greek vocalisation as opposed to Latin in his days: "*quamquam iis major est* GRACILITAS, *nos tamen sumus* FORTIORES."

2. The quantity of the Greek vowels is easily known from the fact that in the case of two of the

vowels, *ε* and *ο*, special characters, *η* and *ω*, were at an early period introduced to mark the pronunciation to the eye; while in the case of the other three vowels, *α*, *ι*, *υ*, the quantity of the syllable may in many cases be known from the character and place of the accent with which it stands in a well-defined connection. Thus a word so accented as *ἡμέρα* or *θέα* will generally have the final vowel long;[1] but, if the

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[1] The following are the principal cases in which the acute accent on the penult does not indicate a long final syllable in the case of the doubtful vowels :—

(1.) *-α* in the nom. accus. and voc. sing., 1st dec., when the termination is *-θα*, *-λλα*, *-ννα*, *-σσα*, or *-ζ*, as *μίνθᾰ*, *Σκύλλᾰ*, *γέννᾰ*, *δοσᾰ́*, *πέζᾰ́*.

(2.) *-α* in neuters plur. of the 2d, and neuters sing. and plur. of the 3d dec., as *μέτρα*, *στίγμα*, *ἡδέα*.

(3.) Dissyllables of 3d dec. in *-αρ* and *-ας*, as *μάκαρ*, *δάμαρ*, *βρέτας*, *σέλας*.

(4.) *-ας* in accus. plur. of 3d dec., when the nom. is not in *-εύς*, *πατέρας*.

(5.) Final *-ι* in neuters and vocatives of 3d dec., as *μέλι*, *φάτι*.

(6.) Final *-ις* in nom., 3d dec., of nouns with Attic gen. *-εως* or *-ιδος*, and *-ιτος*, as *πόλις*, *χάρις*, *ἔρις*, with their accusatives.

(7.) Final *-υ* in neuters of 3d dec., as *γόνυ*.

(8.) Final *-υς* with gen. in *-υος*, as *στάχυς*.

(9.) Final *-ι* in dat., sing. and plur., of 3d dec., as *ποιμένι*, *ποιμέσι*.

(10.) Adverbs, particles, and numerals, in *-α*, *-ις*, *-ιν*, and *-υ*, as *πολλάκις*, *πάλιν*, *πάνυ*, *ἵνα*, *ἅμα*, *ῥίμφα*, *δέκα*.

It will be of course unnecessary to mark in the text the quantity of any final syllables of words falling under these categories.

The student should also note that the penult of all such words is naturally short.

In the case of words with the antepenultimate accent, it will be observed that final *αι* and *α*, in the declension of nouns

accent be as in πρᾶγμα, or in στράτευμα, the final vowel is short. In all cases where the accent does not determine the quantity by the rules immediately to be mentioned, the long quantity will in the present work be marked by the sign —, short syllables remaining unmarked.

3. As for the accents, nothing can be more simple, as they stand out on every printed syllable of the language, and cry aloud to be used. The principles which regulate this notation, introduced at an early period by a learned Alexandrian grammarian, are few and simple :—

Words not oxytone having the last syllable long are accented on the penult, as βλάβη, like English *prĭm'rōse.*

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and verbs, are in the great majority of cases treated as short.

The quantity of the final syllable in oxytone words presents little difficulty, as being in large groups of cases indicated by the presence of the short or long vowel visible to the eye.

If the student starts with a clear view of these great leading principles of the doctrine of accent in definite relation to quantity, he will find nothing more easy than to fix in his ear the just quantity of every syllable in the language. Of this the small number of words whose long quantity is marked in the text affords a striking proof. Let all syllables be pronounced short whose long quantity is not evident either by the presence of a long vowel or diphthong, or of a double consonant, or from the accent, or, in the few cases where these are not sufficient, by the mark —. Such a rule, strictly applied in the earliest stages, and attended to in the preparation of our elementary books, would insure accuracy, and save time to an extent of which teachers, with the present loose practices, can have no conception.

Trisyllabic and polysyllabic words not oxytone having the last syllable short are accented on the antepenult, as *ἄνθρωπος*, like English *lándhōlder*.

A circumflex on the penult of any word indicates that the last syllable is short, as *σῶμᾰ*.

Oxytone words, or words accented on the last syllable, of which there is a great number in Greek, can only be known by practice; they are, however, to a certain extent, capable of an arrangement into groups, which the student can make for himself, or find in Jelf's Grammar (55-62).

The only practical caution which the student requires to take with him in pronouncing the accents, is to beware, on the one hand, of lengthening a short syllable, merely because it is accented, or, on the other, of shortening a long syllable which happens to be unaccented—blunders which careless and vulgar speakers, in all languages, are very apt to commit. The absurdity of confounding accent and quantity will be seen by comparing two such words as *nŏm'inal* and *nō'tional* in English, where the accent is antepenultimate in both cases, but the quantity different.

Certain words on which no emphasis is laid are called enclitics (*ἐγκλίνω*), and are pronounced as one word with that on which they lean; as *ὅς γε*, *δός μοι*, etc. This is a rule which belongs to all languages, as in Italian, *datemi*, *dateci*, where the enclitic word is written as a part of the word by which it is orthoepically absorbed. But pronouns, and certain particles, as *οὐ*, *ὡς*, the moment they are emphasised become accented, emphasis being of the

essence of all accent. For the same reason μέν and δέ are not enclitic, because they call special attention to a contrast.

The circumstance that words whose last syllable has the acute accent in the dictionaries are marked with a grave in the books, unless when they occur at the end of a sentence, or a colon, seems to indicate that the Greeks had a habit of raising their voice at the end of a clause with completed sense, while, in the continuity of an unbroken period, a final syllable, though emphatic, was less prominent, and pronounced in a lower key. In practice, the student need not trouble himself with this peculiarity, the significance of which is conjectured rather than understood.

II.—IDIOMS—SYNTAX.

In the Greek language, assertive propositions are made, either, as in Latin, by the accusative before the infinitive, or a participle, or, as in English, by a conjunction (ὡς or ὅτι=*that*) with the indicative.

In negative sentences, the particle οὐ (or οὐκ before a vowel, and οὐχ before an aspirate) is used to express the negation of prominent and strongly emphasised fact; subordinate, less emphatic, conceptive and hypothetical negations are made by μή.

Questions are asked either by the simple verb, as ὁρᾷς, *Do you see?* or with an interrogative particle, as πότερον, ἆρα, or ἦ prefixed. When an affirmative answer is expected, οὐκ is used, as in English, as οὐκ ἔχεις εἰπεῖν; *Can you not say?* (*Yes, I can.*) On

the other hand, the particle *μή*, or *μῶν* = *μὴ οὖν*, is prefixed when a negative answer is expected.

Forms of assent in dialogue are worked out with a wonderful exuberance in Greek, as any one may see in Plato. Among the most common, are *μάλιστα, ναί, πάνυ γε, καὶ μάλα γε, παντάπασι μὲν οὖν.*

Often the verb of the previous question is repeated, as *ὁρᾷς; Do you see? ὁρῶ, I do;* sometimes the single pronoun suffices, as *ἔγωγε.*

Forms of denial are *οὐδαμῶς, οὐ δῆτα, ἥκιστά γε, κ.τ.λ.*

Both in assent and denial, frequent use is made of *γάρ, for;* a *no* or *yes* in the mind being tacitly suppressed. *Ἀλλά* also is a particle of which large use is made in dialogue, and implies a reference to something either previously said or supposed in the mind of the speaker. It often answers pretty nearly to the English *well!*

In the formation of Greek sentences, the classical student must carefully avoid allowing his ear to be influenced by the analogies of Latin style. The Greek dialogic style is infinitely more flexible, more easy, more various, and more graceful than the Latin; and this flexibility and ease is attained chiefly by the various use of participial and infinitival clauses; the one expressing every variety of subordinate clause generally rendered by conjunctions in Latin, and the other, with the article, forming a verbal noun capable of being governed by prepositions, and thus woven into every sort of variously related dependent clauses. Preceded by *ὥστε*, and

in the case of some verbs without ὥστε, it is used to express every variety of result or issue, or outcome of an inherent quality, such as requires in Latin *ut* or *qui* with the subjunctive mood.

As to the collocation of words, the common schoolboy practice of putting the verb at the end of the sentence, liable to many modifications even in Latin, has scarcely any place in Greek. If any definite position is to be assigned to a Greek verb, it is rather in the middle of a simple assertive clause, between the adjective and the substantive which it governs; as, μελαίνας ἔχει τὰς τρίχας, *he has black hair*. The obvious reason of this collocation is to avoid the monotony of sound caused by the juxtaposition of two, three, or more words having the same termination. Generally, the order of words in a Greek sentence is determined by emphasis and euphony; and the collocation is that which is prescribed by passion and imagination, not by logic and grammatical construction, or rigid convention. The best key to it, so far as our language allows, will be found in the style of Shakespeare, and of vivid imaginative prose such as that of Thomas Carlyle. Our common English style, partly from false ideas of propriety, partly from linguistic poverty, is too cold, unimpassioned, and undramatic.

As the general norm of Latin style is to be contrasted, so that of English may, in many cases, profitably be compared with Greek. This is particularly the case with regard to the infinitive, the participle, and the optative mood, which has many remarkable coincidences with the use of the condi-

tional *might, could, would,* and *should* in our language. The particle ἄν, which is apt to give trouble to beginners, is really only another method of turning an assertive tense into a conditional, as is done by these auxiliary verbs with us. Thus, ἔλαβον, *I took;* ἔλαβον ἄν, *I would have taken;* γενόμενον, *a thing that took place;* γενόμενον ἄν, *that would have taken place,* etc. etc.

In Greek, the logical sequence of the grammatical forms of the tenses is observed much less strictly than in Latin, the natural tendency of a quick imagination to pass from the indirect to the direct speech being much more largely indulged; and in dependent sentences this frequently leads to a form of speech which in English would not be tolerated; thus—"The general took all these precautions that the soldiers *may* (for *might*) not be surprised by the enemy." This singularity led to the gradual disuse of the optative, so that in the New Testament it appears rarely, and in modern Greek entirely disappears; and even in the most elegant writers certain optatives, as the optative of the future, though a recognised part of the language, are not used once for thirty times that the corresponding indicative tense is used.

It is too common a practice with teachers to remit the doctrine of the particles, as a delicate and difficult matter, to the special study of the more advanced scholar. This error must be carefully avoided. It is impossible to utter the simplest Greek sentence so as to fall pleasantly on an Attic ear, without using particles; and of these the most important, as

well as in principle the simplest, are δή and γε. The first is simply demonstrative, and is joined accordingly to all strongly emphasised demonstrative words, whether pronominal or adverbial, as νῦν δή, τότε δή, οὕτω δή, ὃς δή, ἐπεὶ δή, corresponding frequently to the Latin *demum* and *vero*. The same emphasised demonstrative power, which is its essence, leads to its frequent use with imperatives as λέγε δή, where it corresponds to the English *then*. The other particle, γε, of so constant use, is essentially *limitative* and *contrastive*—the special attention which it directs to a particular word always implying a contrast to some other person or thing, sometimes expressed, oftener understood. Thus, if you ask me in Greek to do anything to which I am extremely averse, I say *Μὰ Δία οὐκ ἔγωγε*, that is, *Not I indeed, whatever others do;* or, if I wish to express my own opinion on any subject modestly, I say, *κατ' ἐμήν γε γνώμην*, "In my humble opinion," *though perhaps wiser men may think otherwise.* The particles, with their combinations, are for the most part fully discussed in the excellent Greek Dictionary of Liddell and Scott, based upon the great German works of Schneider and Passow; but the most natural, easy, and effective way to master them, is a careful observation of the style of Plato, Lucian, and Aristophanes.

These remarks are not intended in any way to supersede a systematic study of the structure of Greek sentences in a regular Syntax. They are only meant to give a natural prominence to some of its more obvious points and fundamental principles. In the following dialogues, whose chief value should

consist in throwing the material of the language, after the most familiar fashion, into the hands of the student, short reference will, at the same time, be made to points of syntax as they occur; and for this purpose the following three abbreviations will be used:—

1. J. = Kühner's Greek Grammar, by Jelf. 4th Edit. Oxford: 1866.
2. F. = A brief Greek Syntax, by F. W. Farrar. 3d Edit. London: 1870.
3. C. = Greek Syntax, by Dr. Clyde. 4th Edit. Edinburgh: 1870.

DIALOGUE FIRST.

THE HEAVENS—THE WEATHER—THE SEASONS.

Ο ΟΥΡΑΝΟΣ ΚΑΙ ΑΙ ΩΡΑΙ.

How dark the sky is today! Shall we have snow?

Ὡς στυγνάζει ὁ οὐρανὸς σήμερον. Πότερον μέλλει νίφειν ὁ θεός;

No; it rather looks like rain. There are signs of a thaw.

Οὐ δῆτα· μᾶλλον γὰρ δοκεῖ ὕσειν. Τεκμήριά γε γίγνεται τοῦ τήκεσθαι.

Then my skates will be of no use.

Οὐδὲν οὖν ὄφελός μοι τὰ ὑποδήματα τὰ παγοδρόμα.

Are you fond of skating?

Ἀγαπᾷς τὸ παγοδρομεῖν;

Passionately. I feel like a terrestrial Hermes scudding along.

Ὑπερφυῶς μὲν οὖν. Πάνυ γὰρ ὡς ἐπίγειός τις Ἑρμῆς κατὰ τοὺς κρυσταλλοπήκτους πτερωτὸς φέρομαι ποταμούς.

Here comes the rain.

Καὶ μὴν νῦν δὴ ἔρχεται ὁ ὗετός.

I hope we shall have a regular downpour. I hate a drizzle.

Ῥαγδαῖος γοῦν γένοιτο. Τὴν γὰρ ψεκάδα μῖσῶ.

Put up your umbrella!

Ἀναπέτασον δὴ τὸ σκιάδειον.

No! that for the hens and the ladies. I always look Jove in the face, whether fair or foul.

Μὰ τὸν κύνα οὐκ ἔγωγε. Προσήκει δήπου τὰ τοιαῦτα ταῖς τε ἀλεκτρυόσι καὶ ταῖς γυναιξίν. Ἔγωγε εἰς τὸν Δία ἀτενίζειν φιλῶ εἴτε φαιδρωπὸν, εἴτε σκυθρωπάζοντα.

You may march through the rain. I will seek shelter from the storm,—farewell!

Πάρεστι σοί γε κατὰ μέσον πορεύεσθαι τὸν ὗετόν. Ἔγωγε σκέπην τινὰ τῆς λαίλαπος ζητῶ καὶ καταφυγήν· Ἔρρωσο.

How mild the breeze is today!

Ὡς φέρεται ἠπία σήμερον ἡ αὔρα.

Very mild. The wind is west. This warmth and

Ἠπιωτάτη γάρ. Ζεφύριον πνεῖ τὸ πνεῦμα. Ἡ γοῦν τηλικαύτη

moisture will cause the grass to grow.

θερμότης μετὰ τοῦ ὑγροῦ ποιήσει αὐξάνεσθαι[1] τὴν πόαν.

I plucked the spring crocus this morning by the brook.

Καὶ μὴν καὶ ἕωθεν ἐδρεψάμην τὸν κρόκον τὸν λευκὸν παρὰ τῷ ὑδατίῳ.

My old friends the swallows are twittering about the eaves.

Αἱ συνήθεις μου φίλοι αἱ χελιδόνες τρίζουσιν ὑπὸ τῶν γείσων.

How changeable our Scotch weather is!

Ὡς εὐμετάβολος ὁ κατὰ τὴν Καληδονίαν οὐρανός.

Only yesterday it was clear hard frost.

Καὶ γὰρ χθές γε ἠθρίαζε.

Yes; one requires to have good nerves here.

Προσήκει δὴ τοῖς ἐνθάδε[2] ἀνθρώποις θαυμασία τις εὐτονία τοῦ σώματος.

The birds are singing in the wood.

Ἄιδουσι κατὰ τὸ ἄλσος οἱ ὄρνιθες.

I wish I were singing with them! But I have books to read. When the sun shines out in April, I always wish to wander.

Εἴθε μέτοχος γενοίμην αὐτὸς τῶν ᾀσμάτων. Ἐμοὶ μέντοι παράκεινται βίβλοι ἃς χρὴ ἀναγνῶναι. Ἐκλάμπων γὰρ ἑκάστοτε ὁ ἥλιος, φθίνοντος τοῦ Ἐλαφηβολιῶνος, δεινὴν τοῦ πλανᾶσθαι ἐμποιεῖ μοι ἐπιθυμίαν.

"In snatches humming quiet tunes
To the fresh breeze of the mountain,"
as Ossian says.

"Μελῳδήματα αὐτομάτως παρεμβάλλων ἥσυχα
Ὑπὸ τῷ ἀήτῃ τῷ ψυχρῷ τῆς ὀρεινῆς,"
τὸ τοῦ Ὀσσιανοῦ.

O yes! Ossian and the Highlands for me! Fling your books on the shelf for a day, my good fellow, and let us have a holiday!

Καὶ μάλα γε. Ταῦτα ἐπαινῶ. Ἀπορρίψας δὴ οὖν, ὦ θαυμάσιε, τὰς βίβλους τὰ νῦν γε εἰς τὴν θήκην, ἐπιλαβοῦ ἀνδρείως μετ' ἐμοῦ ἀπραξίας.[3]

Done! I shall be wise for once; let us be off!

Σύμφημι. Ἅπαξ γε, ἐπικληθήσομαι σοφός. Ἀπίωμεν.

ADDITIONAL WORDS AND PHRASES.

Climate—*κρᾶσις τοῦ οὐρανοῦ*, or *τοῦ ἀέρος*. To become cool—*ἀποψύχω*. A cloud—*νεφέλη, ἡ*. Cloudy—*συννεφής*.

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[1] ποιῶ, with infin.; for *facio ut* in Latin.—Above, p. 8.

[2] Adverbs used for adjectives.—J. 436, c; F. 24; C. 8, a.

[3] Gen. after verbs of *laying hold of*.—J. 512; F. 46; C. 72, c.

A comet—*κομήτης*. The day dawns—*ὑποφαίνει ἡ ἡμέρα*. The early dawn—*λυκανγές, τὸ*. At break of day—*ἅμα τῇ ἕῳ*. The dog-days—*ἡμέραι κυνάδες, αἱ*. The dog-star—*σείριος, ὁ*. Drought—*αὐχμός, ὁ*. Fine weather—*εὐδία, ἡ*. Frost—*πάγος, ὁ*. Hail—*χάλαζα, ἡ*. Hot weather—*καῦμα, τὸ*. Mist—*ὁμίχλη, ἡ*. The night is far gone—*πολὺ προέβη τῆς νυκτός*. To pelt as by a storm—*σποδεῖν*. Rainy weather—*ἐπομβρία*. A star—*ἀστήρ, -έρος, ὁ*. A shooting star—*ἀστὴρ διάττων*. Sunset—*δυσμή, ἡ*. Sunrise—*ἀνατολή, ἡ*. Sultry weather—*πνῖγος, τὸ*. A surge, swell—*κλυδώνιον, τὸ*. Steady—*στάσιμος*. Weather, to have any kind of—*χρῶμαι*. A whirlwind—*στρόβῐλος, ὁ*.

DIALOGUE SECOND.

THE HOUSE AND ITS FURNITURE.

Ο ΟΙΚΟΣ ΚΑΙ ΤΑ ΕΠΙΠΛΑ.

Whose house is this?
Τίνος ὁ οἶκος οὑτοσί;

I don't know.
Οὐκ οἶδα.

It has splendid walls and elegant pillars.
Τοίχους γε ἔχει λαμπροὺς, καὶ καλοὺς τοὺς στύλους.

Do you observe those large windows, all of one pane of plate glass?
Ὁρᾷς τὰς θυρίδας ἐκείνας τὰς μεγάλας ἐκ μιᾶς ἑκάστην πλακὸς ὑαλίνης;

I do.
Ὁρῶ.

I do not admire the chimneys.
Τὰς δὲ καπνοδόχας οὐ θαυμάζω.

They are too large.
Μακρότεραι γάρ.

Do you like the lobby?
Ὁ δὲ πρόδομος ἆρά γε ἀρέσκει;

Very much. It has abundance of light, and looks cheerful.
Καὶ μάλα γε. Πολὺ δὴ ἔχει τὸ φῶς καὶ φαιδρὰν τὴν ὄψιν.

The stair, however, I think is rather narrow.
Ἡ δὲ κλῖμαξ στενοτέρα που δοκεῖ.

This bedroom also is too small.
Καὶ μὴν τὸν κοιτῶνα τουτονὶ μικρότερον ἡγοῦμαι.

Here is the vaulted cellar.
Ἐνθάδε ἡ καμάρα.

Is there a good stock of wine in it?
Ἆρα πολὺν ἔχει τὸν οἶνον;

Oh, no end! How do you like the dining-room?

Not at all. I dislike it.

The pictures on the wall give a look of great dignity to the room.

The chairs are very elegant.

Yes; but the sofas are detestable.

They are rather dumpy.

How dull the fire burns on the hearth!

Take the poker and stir it!

Take the tongs, and pile up the coals.

There are coals enough already.

The carpet is splendid on the floor.

True.

This neat little footstool is admired by everybody.

And with good reason.

I shall not be able to sit contentedly in my little dingy study after all this splendour. But we must go. Come along, Tom!

Farewell palaces! farewell splendour!

Ἀπέραντον δήπου τὸ χρῆμα. Μῶν ἀγαπᾷς τὸ δειπνητήριον;

Οὐδέν· μᾶλλον δὲ μισῶ.

Ὡς σεμνόν τι προσάπτουσι τῷ οἰκίσκῳ οἱ πίνακες οἱ κατὰ τὸν τοῖχον.

Αἱ δὲ δὴ ἕδραι οὐ σμικρὰν ἔχουσι χάριν.

Συμφωνῶ· τὰς δὲ κλίνας ἀπέπτυσα.[1]

Παχύτεραι γάρ.

Ὡς ἀφεγγὲς τὸ πῦρ τὸ ἐν τῇ ἐσχάρᾳ.

Λαβὼν τὸ σκάλευθρον κίνει τὸ πῦρ.[2]

Λαβὼν τὴν πυράγραν ἐπισώρευσον ἄνθρακας.

Ἄνθρακας ἔχει ἡ ἐσχάρα ἤδη ἱκανάς.

Λαμπρῶς κοσμεῖ τὸ ἔδαφος ὁ τάπης.

Ἀληθῆ λέγεις.

Καὶ μὴν καὶ τὸ κομψὸν τοῦτο ὑποπόδιον θαυμάζουσιν ἅπαντες.

Δικαίως γάρ.

Ἔγωγε τῆς πολλῆς ταύτης γευσάμενος χλιδῆς οὐκ ἂν ὑπομένοιμι[3] εὐθῦμος καθῆσθαι ἐν τῷ φροντιστηρίῳ μου τῷ σκοτεινῷ. Ἀτὰρ χρὴ ἀπαλλάττεσθαι. Ἴθι δή, ὦ Θωμασίδιον.

Ἔρρωσθε μὲν δὴ ἀνάκτορα· ἔρρωσθε χλιδήματα.

ADDITIONAL WORDS AND PHRASES.

Bell—*κώδων, -ωνος, ὁ.* Bellows—*φῦσα, -ης, ἡ.* A box—*πυξίς, -ίδος, ἡ.* Cage—*κλωβός, -οῦ, ὁ.* Candlestick—*λυχνία, -ας, ἡ.* Curtain—*παραπέτασμα, ατος, τὸ.* Cradle—*λίκνον, -ου, τὸ.* Cistern—*ὑδροθήκη, -ης, ἡ.* Ewer—*προχύτης, -ου, ὁ.*

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[1] 1 aor. for present in certain verbs.—J. 403, 1; C. 38, c.

[2] A compound clause, with two imperatives, resolved into a single clause, with one imperative, and an aorist participle.—F. 243; C. 46, a.

[3] *ἄν* with the optative, expressive of futurity or possibility.—J. 425; F. 258, c.; C. 43.

Jar—*πίθος, -ου, ὁ, στάμνος.* Kettle—*λέβης, -ητος, ὁ.* Garret—*ὑπερῷον, -ου, τὸ.* Lumber-room—*γρυτοδόκη, -ης, ἡ.* A mat—*φορμός.* Pillow—*προσκεφάλαιον, τὸ.* Roof—*ὀροφή, -ῆς, ἡ.* Shovel—*λίστρον, -τὸ.* Shake-down—*στιβάς, -άδος, ἡ.* A story—*στέγη, -ης, ἡ.* Storeroom—*ταμιεῖον, τὸ.* Wardrobe—*ἱματιοφυλάκιον, -ου, τὸ.* Wash-bason—*χερνίβιον, -ου, τὸ.*

DIALOGUE THIRD.

THE COUNTRY.

Do you see that boy in the field? Who is he?

He is the farmer's son; a handsome youth.

Who lives in that large white mansion?

I don't know; a rich London brewer, I believe.

These knolls sprinkled with trees are beautiful.

The brook runs clear and swift.

The river rolls gracefully round the village church.

Did you see the shepherd's cottage in the glen?

Yes; it was very neat.

The shepherd is an excellent man.

The roads in the Highlands are admirable.

Yes! formerly, in the days of Rob Roy, they were hard and stony.

There you are right; there was no access, I guess, to Rob Roy's cave!

ΤΑ ΕΝ ΤΩΙ ΑΓΡΩΙ.

Ὁρᾶς ἐκεῖνον τὸν παῖδα τὸν ἐν τῷ ἀγρῷ; Τίς ποτ' ἐστίν;

Υἱὸς δὴ τοῦ γεωργοῦ· ἀστεῖος ὁ νεᾱνίας.

Τίς δὲ δὴ κατοικεῖ ἐν τῷ μεγάλῳ ἐκείνῳ οἰκητηρίῳ τῷ λευκῷ;

Οὐκ οἶδα· ζυθοποιός τις πλούσιος, οἶμαι, τῶν ἐκ Λονδίνου.

Καλά γε τὰ λοφίδια ταῦτα δένδρεσι διειλημμένα.

Καὶ μὴν ταχὺς ῥεῖ ὁ ποταμίσκος καὶ διαφανής.

Μάλα γοῦν χαριέντως περιελίσσεται ὁ ποταμὸς περὶ τὸ τῆς κώμης ἱερόν.

Ἑώρᾱκας τὴν τοῦ ποιμένος καλύβην τὴν ἐν τῷ ἄγκει;

Καὶ μάλα γε· κομψοτάτη γάρ.

Σπουδαῖος δήπου ἀνὴρ ὁ ποιμὴν οὗτοσί.

Αἱ ἐν τῇ ὀρεινῇ ὁδοὶ ἐξαιρέτως καλαί.

Κάλλισται γάρ· καίτοι πρότερόν γε, ἐπὶ τοῦ Ῥοβέρτου τοῦ πυρροῦ Γρηγοριάδου τραχύταται ἦσαν καὶ λιθώδεις.

Ταῦτά γε ἀληθῆ λέγεις· οὐ γὰρ ὑπῆρχεν οἶμαι πρόσοδος οὐδεμία[1] εἰς τὸ τοῦ Γρηγοριάδου σπήλαιον.

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1 Double or triple negative, as often in Chaucer and Shakespeare.—J. 747; F. 286, 7; C. 48, 4, a.

Do you like the village?

Ἀρά γε κατὰ νοῦν σοι ἡ κώμη;

Much. I admire it for being adorned not only with gardens and orchards, but with green slopes, pleasant pastures, woods, rivers, and purling brooks.

Παντάπασι μὲν οὖν· ὅς γε[1] θαυμάζω αὐτὴν διὰ τὸ ποικιλθῆναι οὐ μόνον κήποις καὶ μηλῶσι, ἀλλὰ καὶ κλιτύσι χλοεραῖς, νομαῖς τερπναῖς, ἄλσεσι, ποταμοῖς, καὶ ὑδατίων κελαρύσμασι γλυκεροῖς.

The man who built that cottage below the crag had some taste.

Οὐκ ἄγευστός γε τοῦ καλοῦ[2] ἦν ὁ ἀνὴρ ὁ καθιδρύσας ἐκείνην τὴν καλύβην ὑποκάτω τοῦ κρημνοῦ.

The parish is altogether remarkable for beauty.

Ἐπίσημος πάνυ ὁ δῆμος παντα-χοῦ τῷ κάλλει.

And the whole county too!

Καὶ γὰρ καλλίστη σύμπᾶσα ἡ ἐπαρχία.

The cattle which feed on that meadow ought to be fat.

Εἰκὸς τοίνυν εὐσάρκους εἶναι τὰς βοῦς τὰς ἐκεῖνον τὸν λειμῶνα νεμομένας.

So they are: see that cow recumbent, how smooth and glossy!

Εὐσωματοῦσι γὰρ ὑπερφυῶς· ἰδοῦ τὴν βοῦν ἐκείνην, ὡς εὔθριξ κατάκειται καὶ λιπαρά.

She makes me ashamed of my meagreness.

Ὥστε αἰσχύνεσθαι ἐμέγε τὴν ἐμὴν ἰσχνότητα.

Be ashamed of nothing, as a man, but lies, and cowardice, and sloth. But here comes the boat. Let us ferry across to the island, and, rambling over the stout old grass, untrodden by the profane foot of tourists, have a hunt for mushrooms.

Ἀλλὰ σέ γε ἄτε ἄνθρωπον ὄντα δεῖ μηδὲν αἰσχύνεσθαι εἰ μὴ τὸ ψεῦδος καὶ τὴν δειλίαν καὶ τήν ἀργίαν. Ἀτὰρ[3] ὁρῶ ἐνταῦθα τὸ πορθμεῖον. Πορθμευσώμεθα μὲν οὖν εἰς τὴν νῆσον, καὶ πλανώμενοι κατὰ τὴν παγίαν πόαν τὴν πολυετῆ, τοῖς τῶν περιηγητῶν βήμασιν ἄβατον[4] ἀμυήτων, θηρῶμεν τοὺς μύκητας.

Agreed!

Συνδοκεῖ ταῦτα.

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[1] γε after ὅς, often used for assigning a reason *utpote qui, quippe qui.*—J. 735, 9; F. 304.

[2] Gen. privative after adj., compounded with *a* priv.—J. 529; F. 45; C. 69, b.

[3] ἀτάρ—often used when turning to a new subject, as αὐτάρ in Homer.—J. 771-4.

[4] Dative case after pass. and verbals, in τός and τέος.—J. 611, a; F. 54, 5; 247, 9; C. 70.

ADDITIONAL WORDS AND PHRASES.

A rural constable—*περίπολος, -ου, ὁ.* A shepherd's crook—*καλαῦροψ, -οπος, ὁ.* Clod—*βῶλος, -ου, ἡ.* A croft or small farm—*γήδιον, -ου, τὸ.* A ditch—*βόθρος, -ου, ὁ.* A stone dike—*αἱμασία, -ας, ἡ.* Firth—*πορθμός, -ου, ὁ.* A flower—*ἄνθος, -ους, τὸ.* Fountain—*κρήνη, -ης, ἡ.* Hedge—*φραγμός, -ου, ὁ.* A sheepfold—*σηκός, -οῦ, ὁ.* A milk-pail—*πέλλα, -ης, ἡ.* A remote part of the country—*ἐσχατιά, -ᾶς, ἡ.* A spade—*σκαφεῖον, -ου, τὸ.* A stable—*ἱππών, -ῶνος, ὁ.* A pig-sty—*συφεῖον, -ου, τὸ.* A mountain torrent—*χαράδρα, -ας, ἡ.* To overhang or be situated above—*ὑπέρκεισθαι τινός.* Visible from any point—*σύνοπτος.* To wander about—*περινοστῶ.*

DIALOGUE FOURTH.

THE TOWN.	ΤΑ ΕΝ ΤΗΙ ΠΟΛΕΙ.
What a noise there is in the streets!	Πηλίκος ὁ θόρυβος ὁ κατὰ τὰς ὁδούς.
Yes; and the dust is worse.	Δεινὸς γάρ· καὶ ἔτι χεῖρον ἡ κόνις.
Whose house is that?	Ὁ οἶκος οὗτος τίνος δή ἐστιν;
It is nobody's house; it is the Post-Office: do you not see the crowd of people?	Οὐδενὸς μὲν οὖν· ταχυδρομεῖον γάρ· οὐχ ὁρᾷς τὸν πολὺν ὄχλον;
It is an elegant building.	Κομψόν γε τὸ οἰκοδόμημα.
Edinburgh has many elegant buildings.	Πολλὰ ἔχει ἡ Ἐδινάπολις τὰ τοιαῦτα.
What building is that with the lofty dome? is it a church?	Ἐκεῖνο τὸ οἰκοδόμημα τὴν θόλον ἔχον τὴν ὑψηλὴν, ἱερόν που ἂν εἴη; ἦ γάρ;
No; it is a bank, the Bank of Scotland.	Οὐ δῆτα. Τράπεζά ἐστιν, ἡ τῆς Καληδονίας τράπεζα.
This street is full of splendid shops.	Ἡ ὁδὸς αὕτη λαμπρῶν πλήρης ὑπάρχει καπηλείων.
Yes; the shopkeepers are rich fellows.	Πλούσιοι γὰρ οἱ κάπηλοι.

What buildings are these on the Mound?

Τὰ οἰκοδομήματα ταῦτα τὰ ἐπὶ τοῦ χώματος, ποιά τινά[1] ἐστιν;

In this one surrounded with pillars, the Royal Society holds its meetings; here also is the Antiquarian Museum. In that other one behind, there is a picture-gallery.

Ἐν τῷ μὲν ἑτέρῳ τῷ περιστύλῳ, ἡ βασιλικὴ ἑταιρεία ἔχει τὰς συνόδους· πρὸς δὲ τούτοις ἔνδον τυγχάνει ὂν[2] τὸ Μουσεῖον τὸ ἀρχαιολογικόν. Τὸ δὲ ἕτερον τὸ ὄπισθεν οἰκοδόμημα πινακοθήκη ἐστίν.

Does it contain good pictures?

Οὐκοῦν καλὰς ἔχει τὰς γραφάς;

Excellent; I wish they were mine.

Παγκάλας δή· εἴθε ἐμὰ εἴησαν αἱ γραφαί.

What building is that higher up?

Ἐκεῖνο δὲ τὸ ἀνωτέρω λέγοις ἄν[3] ὅ,τι ποτ' ἐστίν.

The Free Church College; and above all, on the right, is the Castle.

Τὸ τῆς ἐλευθέρας ἐκκλησίας παιδευτήριον θεολογικόν· ἀνωτάτω δὲ ἐν δεξιᾷ τὸ παλαιὸν ὑπέρκειται φρούριον.

What monument is that on the hill?

Τὸ δὲ μνημεῖον ἐκεῖνο τὸ ἐπὶ τοῦ λόφου τί ἐστιν;

You mean the one on the very top, like a pillar?

Ἐκεῖνο λέγεις τὸ ἐπὶ τῇ κορυφῇ τὸ στῦλοειδές;

Yes.

Ναί.

It is Nelson's Monument; the greatest naval hero of Britain.

Τοῦ Νέλσωνος μὲν οὖν ἐστι τὸ μνημεῖον τοῦ ἀρίστου τῶν τῆς Βρεταννίας ναυάρχων.

What building is this with the strong towers and narrow windows?

Τοῦτο δὲ τὸ οἰκοδόμημα τὸ ὀχυροὺς ἔχον πύργους, καὶ θυρίδας στενάς, λέγε ὅ,τι ἐστίν;

It is the Jail, for the confinement of evil-doers.

Τὸ δεσμωτήριον, τοῦ φυλάττειν τοὺς κακούργους.[4]

The streets in this part of the town are very dirty.

Αἱ ἐνταῦθα ὁδοὶ σφόδρα θολεραί.

Yes; and not only dirty, but narrow and dark, and full of bad smells.

Καὶ μάλα γε· πρός δὲ τούτοις στενωποὶ καὶ σκοτειναὶ καὶ δύσοσμοι.

Strange that Edinburgh

Θαυμαστὸν δήπουθεν ἅμα τῷ

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[1] τις after ποῖος.—J. 659-4; C. 28, a.

[2] τυγχάνω with particip.—J. 693; F. 238, d.; C. 46, d.

[3] Opt. with ἄν, a polite form of imperative.—J. 425, 2, 6; F. 177, 4; C. 42, b.

[4] Infin. with gen. of art. to express a purpose or result.—J. 678, 3, 6; C. 90, c.

should be at once so beautiful and so filthy!

Not at all strange. Evil delights to dwell beside good; as the proverb says, "Where God builds a church, the Devil always erects a chapel beside it."

Very true.

How many stories have these houses?

More than twelve at least.

I should not like to live in the top flat.

Nor I—if I had rheumatism; but these houses command a splendid view beyond the Firth of Forth.

What fine old churchyard is this?

The Greyfriars. Here, among others, are the monuments of the martyrs who suffered persecution under Charles II.

They were noble fellows. I am an Episcopalian, but a brave heart can beat under a Geneva gown as well as beneath a bishop's surplice. Let us go and see the monuments. Come along!

κάλλει καὶ τῷ ῥύπῳ τοσοῦτον ὑπερέχειν τὴν Ἐδινάπολιν.

Οὐδὲν θαυμαστὸν τοῦτό γε· ἀεὶ γὰρ δὴ τὸ κακὸν γειτνιᾷ τῷ ἀγαθῷ· τὸ τῆς παροιμίας,[1] ὅπου ναὸν ᾠκοδόμησεν ὁ θεὸς, ἐκεῖ ἱδρύσασθαι φιλεῖ σηκὸν ὁ διάβολος.

Ἀληθέστατα λέγεις.

Πόσας ἔχει στέγας τὰ οἰκοδομήματα ταῦτα;

Ὑπερβαίνει τοὐλάχιστον τὰ δώδεκα.

Ἔγωγε τὴν ἀνωτάτην στέγην οὐκ ἄσμενος ἂν κατοικοίην.

Οὐδ' ἐγὼ· συνεχόμενός γε τῷ ῥευματισμῷ· οὗτοι μέντοι οἱ οἶκοι ἐν περιωπῇ κεῖνται μεγαλοπρεπεῖ συμπάσης τῆς χώρας τῆς πέραν τοῦ τῆς βοδωτρίας πορθμοῦ.

Τὸ δὲ δὴ κοιμητήριον τοῦτο τί ἐστιν; σεμνόν γάρ τι ἔχει.

Τὸ ἱερὸν τῶν λευκοφαίων μονάχων, ἄλλα τε πολλὰ ἔχον καὶ δὴ καὶ τὰ τῶν μαρτύρων μνημεῖα, τῶν ὑπὲρ τῆς πίστεως ἀποθανόντων κατὰ τοὺς ἐπὶ Καρόλου τοῦ β' διωγμούς.

Γενναῖοι οὗτοι δή· ἐγὼ μὲν, ὡς οἶσθα, εἰμὶ τῶν τὰ τῶν ἐπισκόπων φρονούντων· οὐ μὴν ἀλλὰ[2] φρόνημα ὡς ἀληθῶς ἀνδρεῖον διαιτᾶσθαι φιλεῖ οὐχ ἧττον ὑπὸ σύρματι τῶν Καλβινιστῶν ἢ ὑπὸ τῷ τῶν ἐπισκόπων ἱματίῳ. Ἀπίωμεν μὲν οὖν ὀψόμενοι[3] τὰ μνημεῖα. φέρε δή!

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[1] The article in a short interjected clause.—J. 457.

[2] οὐ μὴν ἀλλὰ, a strong *nevertheless*—not what you would expect, but something else.—J. 773, 6; C. 54, a.

[3] Fut. part. after verbs of motion, to express intention or purpose.—J. 690, 2; C. 46, b; 90, c.

ADDITIONAL WORDS AND PHRASES.

An aqueduct—*ὑδραγωγεῖον, τὸ.* A brewery—*ζυθοποιεῖον, τὸ.* A place of business—*χρηματιστήριον, τὸ.* City chambers—*ἀρχεῖον, τὸ.* A chimney—*καπνοδόχη, ἡ.* An enclosure—*περίβολος, ὁ.* A fleshmarket—*κρεοπωλεῖον, τὸ.* A greenmarket—*λαχανοπωλεῖον, τὸ.* A jail—*φυλακή, ἡ.* A harbour—*λιμήν, -ένος, ὁ.* An inclination or exposure in a particular direction—*ἔγκλισις, -εως, (ἡ) πρός.* An infirmary—*νοσοκομεῖον, τὸ.* An inn—*πανδοκεῖον, τὸ.* A music-hall—*ᾠδεῖον, τὸ.* Register House—*γραμματοφυλάκιον, τὸ.* A reservoir—*ὑποδοχή, ἡ.* A steeple—*κωδωνοστάσιον, τὸ.* Suburbs—*προάστεια, τὰ.* A town-hall—*πρυτανεῖον, τὸ.*

DIALOGUE FIFTH.

THE SCHOOL AND THE UNIVERSITY.

Well, as King George said, "Edinburgh is indeed a city of palaces." What a noble building this is! only it seems to have no door, like some old temple of the mystical Isis.

This is the High School.

Oh! a famous nursery of learning! Is there any other school in Edinburgh?

Yes; a legion. There is the Edinburgh Academy, Fettes College, and many others.

Is the teaching good?

ΤΟ ΔΙΔΑΣΚΑΛΕΙΟΝ ΚΑΙ ΤΟ ΠΑΝΕΠΙΣΤΗΜΙΟΝ.

Ἀλλὰ γοῦν, ἔλεγε τὰ ἀληθῆ Γεώργιος ὁ βασιλεὺς λέγων ὡς βασιλείων εἴη[1] πόλις ἡ Ἐδινάπολις. Ὡς σεμνοπρεπὲς τὸ οἰκοδόμημα τοῦτο! Πλὴν οὐδεμίαν γε φαίνεται ἔχειν θύραν, ὡσπερανεὶ παλαιόν τι ἱερὸν τῆς μυστικῆς Ἴσιδος.

Τοῦτο τὸ τῆς πόλεως γυμνάσιον δημόσιον.

Περιβόητον δὴ τῆς πολυμαθείας φυτώριον! Ἆρά γε ὑπάρχει καί ἄλλα ἐν τῇ Ἐδιναπόλει διδασκαλεῖα;

Καὶ μῦρία γε· οἷον ἡ Ἀκαδήμεια ἡ τῆς Ἐδιναπόλεως, τὸ Φεττήσιον παιδευτήριον, καὶ ἄλλα οὐκ ὀλίγα.

Ἆρ' οὖν οἱ διδάσκαλοι τεχνικοί;

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[1] Opt. in indirect speech.—J. 802; F. 190; C. 95, c; 96.

Excellent! No man beats the Scotch at teaching, at gardening, or in a theological argument. Now come with me along the North Bridge, and you shall see another fine building.

Τεχνικώτατοι γάρ. τοὺς γοῦν Καληδονίους ἄνδρας οὐδεὶς ἂν παραλλάττοι οὔτε τῷ διδάσκειν, οὔτε τῇ κηπουργίᾳ, οὔτε τοῖς λόγοις τοῖς θεολογικοῖς. Ἀτὰρ βάδισον ἤδη μετ' ἐμοῦ, κατὰ τὴν πρὸς βορρᾶν γέφῡραν, ἕτερόν τι καλὸν ὀψόμενος οἰκοδόμημα.

What is that?

Τὸ ποῖον;

The University.—Here it is — unquestionably a grand edifice; but one can with difficulty see it in the narrow street.

Τὸ πανεπιστήμιον· ἰδού· μεγαλοπρεπὲς ὡς ἀληθῶς οἰκοδόμημα, ὁρᾶτὸν μέντοι μόγις, διὰ τὸ στενὸν τῆς ὁδοῦ.

I wish they would open up the street.

Βουλοίμην ἂν εὐρυνθῆναι τὴν ὁδόν.

So do I. Wishing is easy.

Ταὐτά εὔχομαι καὶ ἐγώ. Ῥᾴδιον δήπου τὸ εὔχεσθαι.

Will they not do it?

Οὐκ ἄρα εὐρῦναι ἂν θέλοιεν;

Doing is difficult.

Χαλεπὸν ἀεὶ τὸ πράττειν.

What is this inscription?

Αὕτη δὲ δὴ ἡ ἐπιγραφὴ ἐν τῷ ἔμπροσθεν, ποιά τις ἐστίν;

It is Latin: you may read it.

Ἔστιν[1] ἀναγνῶναι· Ῥωμαϊκὴ γὰρ ἡ γραφή.

How many Professors has the University?

Πόσους ἔχει καθηγητὰς τὸ πανεπιστήμιον;

About thirty, I think.

Ὡς τριάκοντα, οἶμαι.

That is a great number.

Μέγα δὴ τὸ πλῆθος.

Not at all. In Berlin they have five times thirty.

Οὐ δῆτα· ἐν τῷ γε Βερολίνῳ πεντάκις τριάκοντα ὑπάρχουσιν.

The Germans are an academical people.

Ἀκαδημικὸν ἔθνος οἱ Γερμᾶνοί.

The Scotch are a practical people.

Πρακτικὸν ἔθνος οἱ Καληδόνιοι.

The Germans make ideas, the Scotch make—

Οἱ μὲν Γερμᾶνοὶ ἐργάζονται νοήματα, οἱ δὲ Καληδόνιοι—

Money!

Χρήματα.

Ha! ha! ha! a nation of shopkeepers, as Napoleon said!

Βαβαί· ἔθνος καπηλικὸν, τὸ τοῦ Ναπολέοντος.

Let us enter the classroom.

Εἰσίωμεν εἰς τὸ ἀκροᾱτήριον.

This one?

Ἆρά γε τουτί;

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[1] ἔστιν with penult accent for *licet*.—J. 666, c.

Yes.
Ναί.

This is the Greek class-room.
Τοῦτό ἐστι τὸ ἀκροατήριον τὸ τῆς Ἑλληνικῆς φιλολογίας.

I see a black-board on the platform; does the Professor use it?
Μέλανα ὁρῶ πίνακα ἐπὶ τῷ σανιδώματι· εἰς χρῆσιν γε τοῦ καθηγητοῦ;

Of course.
Πῶς γὰρ οὔ.

It is very useful.
Χρησιμώτατον γάρ.

Give me some ink.
Παράδος τοῦ μέλανος.[1]

Mend this pen.
Στόμωσόν μοι τὸν κάλαμον τόνδε.

I prefer writing with a pencil.
Ἔγωγε μᾶλλον γραφίδι ἂν γράφοιμι.[2]

What names are those on the wall in golden letters?
Τὰ δὲ ὀνόματα ταῦτα τὰ ἐπὶ τῷ τοίχῳ χρῦσοῖς γράμμασι τίνων δή ἐστιν;

These are the names of students of distinguished merit, who carried off the highest honours of their classes.
Τῶν μαθητῶν τῶν ἀρετῇ διαπρεπόντων, καὶ βραβεῖα λαβόντων ἐν τῷ τῶν συμμαθητῶν ἀγῶνι.

Whose bust is that?
Τίνος ἡ προτομὴ αὕτη;

It is the bust of Socrates.
Τοῦ Σωκράτους.

What long roll is that?
Ἐκείνη δὴ ἡ ἀναγραφὴ ἡ μακρὰ ποιά τις;

It is a chronological table of Greek literature.
Πίναξ δὴ χρονολογικὸς τῶν περὶ τὰ Ἑλληνικὰ γράμματα.

How many hours a day does the Greek class meet?
Πόσας ὥρας διδάσκει ὁ καθηγητὴς, τῆς ἡμέρας;[3]

Three hours a day.
Τρεῖς ὥρας.

Does the Professor prescribe exercises?
Ἆρά γε προστάττει τι τῶν ἀσκητῶν;

Oh yes! and he proposes questions also, and puzzles the students with knotty points.
Καὶ μάλα γε· ἔτι δὲ καὶ ἐρωτήματα ἐρωτᾷ, καὶ ἐμβάλλει εἰς ἀπορίας τοὺς μαθητὰς, ποικίλα προφέρων ἀπορήματα.

Are there any examinations?
Πότερον ἐξετάσεις γίγνονται;

Yes; constant examinations; and three great examinations besides.
Ἀδιάλειπτοι γάρ· πρὸς δὲ τούτοις, τῶν μεγάλων ἐξετάσεων τρεῖς.

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[1] Gen. for accus., *i.e.* a *part of*; as in French, or English—*some*—.—J. 535; F. 46; C. 13, a.

[2] Opt. of politeness, as *velim* for *volo*.—J. 425, 6; F. 177, 3; C. 34 obs.

[3] *The day* for *every day*.—J. 523, 2; F. 22, 1; C. 82, c.

But the session is short.

Βραχύτερος μέντοι φαίνεται ὁ τοῦ διδάσκειν χρόνος, ὁ ἑξάμηνος.

Yes; but the students work very hard.

Ἀληθῆ λέγεις· ἀλλὰ μὴν οἱ μαθηταί γε πάνυ ἀνδρείως ἐπίκεινται ταῖς βίβλοις.

I suppose they must study hard; otherwise they must starve.

Πιέζει οἶμαι ἡ ἀνάγκη· εἰ δὲ μή, λιμῷ ἂν ἀποθάνοιεν.

You say well. Hungry dogs hunt best.

Εὖ λέγεις, εἴγε προέχουσι ῥῖνηλασίᾳ αἱ λιμώττουσαι κύνες.

Then the Scotch study for pudding, not for the love of truth.

Οὐκοῦν οἱ Καληδόνιοί γε ἔφηβοι σπουδάζουσι περὶ τὰς βίβλους, τοῦ σῖτεῖσθαι ἕνεκα, ἀλλ' οὐ τῆς ἀληθείας.

I am afraid not a few of the English do so too. The English are fond of pudding. The Germans love truth more for the sake of truth.

Φοβοῦμαι μὴ ταὐτὰ πάσχωσι τῶν Ἀγγλων οὐκ ὀλίγοι· φιλόσῖτοι γάρ τινες οἱ Ἄγγλοι. Τοῖς δὲ Γερμᾶνοῖς τέλος πρόκειται αὐτὴ ἡ ἀλήθεια.

Certainly they are a very learned nation, and make many big books.

Πολυμαθεὶς δήπουθέν εἰσιν ἀμήχανον ὅσον, καὶ δὴ καὶ ὀγκώδεις συγκαττύουσι τὰς βίβλους.

Quite prodigious. The Professor told me that his library was crammed with German books on all subjects, and a few others.

Τερατώδεις μὲν οὖν· εἶπέ μοι ὁ καθηγητὴς ὡς βεβυσμένην ἔχοι τὴν βιβλιοθήκην βίβλων Γερμανικῶν, περὶ παντοδαπῶν πραγμάτων καὶ πρός.[1]

My father says that I must go to Germany if I wish to be a scholar.

Λέγει ὁ πατὴρ ὡς πάντως δεῖ περαιοῦσθαι εἰς τὴν Γερμανίαν, τὸν βουλόμενόν γε τυχεῖν τῆς πολυμαθείας.

Your father was not far wrong.

Ταῦτά γε, οὐ πόρρω ἀπέτυχεν ὁ πατὴρ τοῦ ἀληθοῦς.

Well; but I must contrive to get a bursary in the first place.

Ἀλλ' ὅμως σῖτησιν δημοσίαν πρότερον παντὸς μᾶλλον δεῖ λαβεῖν ἔμεγε.

There is a competition tomorrow for the Greek TravellingFellowship. Do you mean to go in?

Ἀῦριον ἀγὼν γενήσεται περὶ τῆς Ἑλληνικῆς σῖτήσεως τῆς ὁδοιπορικῆς. Πότερον ἐν νῷ ἔχεις συναμιλλᾶσθαι;

Yes.

Παντάπασι μὲν οὖν.

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[1] πρός without a noun—*to boot*.—J. 640; C. 51.

And I too. We were wise to go home and prepare, cramming our brains with the stiff lore of the grammarians.

Ἀμιλλήσομαι καὶ ἐγώ. Σοφῶς ἂν πράττοιμεν ἐπ' οἴκου ἰόντες προπαρασκευασόμενοι, τὰ πάγια εἰς τὸν ἐγκέφαλον ἐμβύοντες τὰ τῶν Γραμματικῶν δόγματα.

ADDITIONAL WORDS AND PHRASES.

A bell—*κώδων, -ωνος, ὁ*; Att. *ἡ*. A doorkeeper—*θυρωρός, ὁ*. Dux of the class—*κορυφαῖος, ὁ*. An error—*σφάλμα, -τος, τὸ*. A gateway—*πυλών, -ῶνος, ὁ*. The public hall—*ὁμακοεῖον, -ου, τὸ*. An introductory address—*λόγος ἐσιτήριος, ὁ*. A janitor—*πυλωρός, ὁ*. A tablet for writing or ciphering—*γραμματεῖον, τὸ*. Repetition—*ἐπανάληψις, ἡ*. A statue—*ἀνδριάς, -άντος, ὁ*. A short theme or essay—*γραμματίδιον, τὸ*. Translation—*μετάφρασις, -εως, ἡ*. A valedictory address—*λόγος ἐξιτήριος*.

DIALOGUE SIXTH.

GRAMMAR. ΓΡΑΜΜΑΤΙΚΗ.

Well, my dear fellow, what are you studying now?

Grammar.

I detest grammar.

Why?

It is dry, meagre, and thorny.

Well, I grant you, if you take it alone; but, following the steps of practice, it is agreeable and useful. Into how many classes do you divide the letters?

Into vowels and consonants.

Ἀλλὰ σύ γε, ὦ θαυμάσιε, τί νῦν δὴ πονεῖς;

Τὴν γραμματικήν.

Μυσάττομαι τὴν γραμματικήν.

Τί παθών;[1]

Καὶ γὰρ ξηρά ἐστι, καὶ ἰσχνή, καὶ ἀκανθώδης.

Καὶ μὴν συγχωρῶ, τῷ τὴν τοιαύτην χωριστήν γε διαπονουμένῳ[2] πραγματείαν· ἀλλὰ μὴν ἐμμελῶς ἐρρυθμισμένη τῇ ἀσκήσει χρησίμη πού ἐστι καὶ τερπνή. Εἰς πόσα εἴδη διαιρεῖται τὰ γράμματα;

Εἰς φωνήεντα καὶ ἄφωνα.

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[1] *τί παθών*, and *τί μαθών*.—J. 872; F. 241; C. 46, b.

[2] Part. alone, and often with *γε*=*if* or *when*.—J. 697, c; F. 241; C. 46, b.

How many vowels are there?

Πόσα τὰ φωνήεντα;

In Greek, seven—*α*, *ε*, *ι*, *ο*, *υ*, *η*, *ω*.

Ἐν τῇ γε Ἑλληνικῇ γλώττῃ ἑπτά.

How do you classify the consonants?

Τῶν δὲ ἀφώνων ποία τις ἡ διαίρεσις;

They are divided into classes, according to the parts of the mouth and throat by which they are pronounced.

Γίγνεται ἡ τῶν ἀφώνων διαίρεσις κατὰ τὰ μόρια τοῦ τε στόματος καὶ τῆς λάρυγγος οἷσπερ προφέρεται.

I learnt this when a boy at school.

Ἀλλ' ἔγωγε ταῦτ' ἔμαθον παῖς ὢν[1] ἐν τῷ διδασκαλείῳ.

Let us see then if you know your lesson.

Ἔστιν οὖν πεῖραν λαβεῖν τῶν ἐξηκριβωμένων σοι μαθημάτων.

Perhaps I have forgot; for my memory is weak.

Ἴσως ἐπιλέλησμαι, ἅτε δὴ οὐκ ὢν[2] τῶν σφόδρα μνημονικῶν.

Which are the labials?

Τὰ χειλοπρόφερτα γράμματα τίνα ἐστίν;

π, *β*, *φ*.

π, *β*, *φ*.

Is that all?

Οὐκ ἔχεις παρὰ[3] ταῦτα ἄλλα;

I know only these three.

Ταῦτα μόνον οἶδα τὰ τρία.

There is a fourth—*μ*.

Οὐ μὴν· ἀλλὰ τέταρτον δή ἐστι τὸ M.

That is called a liquid in my Grammar.

Τοῦτο μέντοι ἐν γραμματικῇ τῇ γε ἐμῇ ὑγρὸν ὀνομάζεται ἤτοι ἀμετάβολον.

In Greek, for certain purposes it is treated as a liquid; but it is really a labial, or rather a mixture of labial and nasal; for when you pronounce *m*, you shut your lips, as in the English word *mum*, and by compression drive the breath through the nose.

Ἐν τῇ Ἑλληνικῇ γλώττῃ μεταχειρίζεται τὸ M ἐνίοτε ὡς ὑγρόν· ἀλλ' ὅμως συντελεῖ εἰς τὰ χειλοπρόφερτα, μᾶλλον δὲ εἰς σύνθετόν τι τῶν χειλοπροφέρτων καὶ τῶν ῥῖνοπροφέρτων· προφέρομεν γὰρ τὸ M, μυσάντων τῶν χειλῶν καθάπερ ἐπὶ[4] τῆς Ἀγγλίκης λέξεως *mum*, ἐκθλίβοντες τὸ πνεῦμα διὰ τῶν ῥινῶν.

I understand.

Μανθάνω.

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[1] Part. for time when.—J. 696; F. 236; C. 46.

[2] Part. with ἅτε δή, assigning a cause.—J. 704 and 721; F. 237; C. 46, b.

[3] Use of παρὰ in comparisons.—J. 637, B.; F. 86, v.; C. 69, 1.

[4] ἐπὶ with gen. *in the case of*, Latin *in* with ablat.—J. 633, 3; C. 83, 10, a.

Is there any other nasal letter?

Ἀρά γε παρὰ τὸ Μ ἄλλο τι ἐστὶ γράμμα ῥῑνοπρόφερτον;

Perhaps *ν*.

Τάχ' ἂν εἴη[1] τὸ Ν.

Of course; *ν* is a dental-nasal, and may be called the sister of *μ*—as in Latin, for instance, we find *μ* in the accusative case for *ν* in Greek.

Παντάπᾶσι μὲν οὖν· εἴ γε σύνθετὸν μέν ἐστι τὸ Ν στοιχεῖον, ἅμα μὲν ῥινοπρόφερτον ὂν ἅμα δὲ ὀδοντοπρόφερτον, ὥστε Ῥωμαῖστί γε τὸ Μ καθίστασθαι εἰς τὴν τοῦ Ν χώραν ἐν ταῖς αἰτιατικαῖς πτώσεσι.

Do you not think Prosody a very difficult part of grammar?

Σὺ οὐ νομίζεις τά περὶ τὰς τῶν συλλαβῶν ποσότητας μέρος εἶναι τῆς γραμματικῆς δυσκολώτατον;

Not at all: it is the easiest of all.

Οὐ μὲν οὖν· ἀλλὰ πολὺ δὴ ῥᾷστον.

How do you prove that?

Τούτων δὲ τί ἔχεις τεκμήριον;

Prosody is just pronunciation; as soon as you hear a long syllable pronounced long, you know that it is long.

Οὐδὲν ἄλλο ἐστὶν ἡ περι ποσότητας τέχνη ἀλλ' ἢ[2] τὸ ὀρθῶς προφέρειν· εἴ γε δὴ ἅμα ἀκούσας τις μακρὰν οἱανδήποτε συλλαβὴν ἐκπεφωνημένην, μακρὰν οὖσαν οἶδεν.

But long syllables are not always pronounced long.

Ἀλλὰ μὴν οὐ πανταχοῦ γε μακρῷ τῷ φωνήεντι προφέρονται αἱ μακραί.

Whose fault is that?

Ταῦτα δὴ τίνα δεῖ αἰτιᾶσθαι;[3]

I am often puzzled with the optative and subjunctive moods.

Συχνάκις ἔμεγε εἰς ἀπορίας ἐμβάλλουσιν αἱ ἐγκλίσεις, ἥ τε εὐκτικὴ καὶ ἡ ὑποτακτική.

If you compare the Greek optative with the English *conditional*, of which the sign is *might*, *could*, *would*, and *should*, you will find little difficulty; and, generally, let this be laid down, that Greek

Εἰ θέλοις παραβαλεῖν τὴν εὐκτικὴν τῶν Ἑλλήνων πρὸς τὴν ἔγκλισιν τὴν ὑπὸ τῶν Ἄγγλων καλουμένην conditional, ἥσπερ τὸ σημεῖον might, could, would, *and* should, πάνυ σμικρόν εὕροις ἂν[4] τὸ δύσκολον. καὶ δὴ καὶ ὅλως κείσθω τοῦτο, τὴν

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[1] Opt. with ἄν expressing probability or likelihood.

[2] For ἀλλ' ἤ, see J. 773, 5; C. 54, a.

[3] Verbs with two accusatives, especially when the first is a demonstrative pronoun.—J. 546, B.; F. 58; C. 16, d, 77.

[4] εἰ with opt. in protasis of a supposition not directly before the speaker.—J. 855; F. 207; C. 93.

syntax is in many striking points identical with English, while Latin stands strongly contrasted with both.

Ἑλληνικὴν σύνταξιν ἐν πολλοῖς ὅροις τὴν αὐτὴν εἶναι τῇ Ἀγγλικῇ, ὅπουγε ἡ Ῥωμαϊκὴ ἀμφοτέραις ἐναργῶς ἐναντιοῦται.

Is it really so?

Μῶν οὕτως ἔχει τὸ πρᾶγμα;

It is so.

Οὕτως ἔχει.

Then do you assert that Greek syntax is easier than Latin to an Englishman?

Εἶτα σύ γε ἀποφαίνει εὐκολωτέραν εἶναι τὴν Ἑλληνικὴν σύνταξιν, Ἄγγλῳ γε ἀνδρὶ, παρὰ τὴν Ῥωμαϊκήν;

Unquestionably.

Ἀποφαίνομαι γάρ.

Then why do they not write Greek as they do Latin?

Εἶτα διὰ τί οὐ χρῶνται τῇ Ἑλληνικῇ διαλέκτῳ οἱ πολυμαθεῖς τῶν συγγραφῶν, ὥσπερ δὴ τῇ Ῥωμαϊκῇ;

Because they do not practise it.

Διότι δέονται τῆς ἀσκήσεως.

Why do they not practise it?

Διὰ δὲ δὴ τί οὐκ ἐπιμελοῦνται τῆς ἀσκήσεως;

Because, for these many centuries, Latin is the current language of learned men—not Greek. But if you wish to make progress, take my advice; use your ears and your tongue chiefly, not merely your eyes.

Διότι, πολλῶν ἤδη ἐτῶν,[1] ἐπιχωριάζει παρὰ τοῖς σοφοῖς Ῥωμαϊστὶ συγγράψαι βίβλους ἀλλ' οὐκ Ἑλληνιστί. Οὐ μὴν ἀλλὰ σύ, εἰ βούλει γε προκόψαι, σοφὸς ἂν εἴης γυμνάζων[2] ἀεὶ τὰ τε ὦτα καὶ τὴν γλῶσσαν ἀλλὰ μὴ τοὺς ὀφθαλμοὺς μόνον, κατ' ἐμήν γε γνώμην.

Do you speak Greek?

Σὺ δὲ δὴ ἔχοις ἄν εἰς λόγους ἐλθεῖν τινὶ, τῇ Ἑλληνικῇ χρώμενος διαλέκτῳ;

I speak every day.

Καὶ γὰρ δὴ χρῶμαι ὁσημέραι.

To whom?

Πρὸς τίνα δή;

To myself and the Muses.

Αὐτὸς πρὸς ἐμαυτόν· ἔτι δὲ καὶ πρὸς τὰς Μούσας.

Could I try the same plan with success?

Μὴ[3] καὶ ἐγὼ δυναίμην ἂν ταὐτὰ πράττων κατορθῶσαι;

Of course; there is no

Οὐδεμίαν ἔχει τὸ πρᾶγμα οὖ-

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[1] Gen. of times expressing duration, from a certain time up to the present moment.—J. 523; C. 13, obs. 2, a.

[2] The protasis expressed by a participle.—C. 46, b.

[3] μῶν and μὴ expect, but do not always get, a negative answer.

witchcraft in the matter. Whatever language you study, never make your tongue the enemy of your understanding.

τε μαγγανείαν οὔτε ἐπῳδήν. Σὺ τοίνυν ὁποιανδήποτε διαπονούμενος διάλεκτον φυλάσσου ὅπως[1] μὴ γενήσεται ἡ γλῶσσα ἀντίπαλος τῇ διανοίᾳ.

ADDITIONAL WORDS AND PHRASES.

For a full vocabulary in points of grammar, the student is referred to the excellent abstract of Greek grammar in the Appendix to Dr. Clyde's Greek Syntax; the few following may suffice here:

An adjective—*ἐπίθετον, -ου, τὸ.* An adverb—*ἐπίρρημα, -ατος, τὸ.* A case—*πτῶσις, -εως, ἡ.* A conjunction—*σύνδεσμος, -ου, ὁ.* The dative—*δοτική, -ης, ἡ.* A declension—*κλίσις, -εως, ἡ.* The dual number—*ἀριθμὸς δυϊκός, -ου, ὁ.* The feminine gender—*γένος θηλυκόν, -ου, τὸ.* The genitive—*γενική, -ῆς, ἡ.* The infinitive—*ἀπαρέμφατος, -ου, ἡ.* The indicative—*ὁριστική, -ῆς, ἡ.* A letter of the alphabet—*στοιχεῖον, -ου, τὸ.* The masculine gender—*γένος ἀρσενικόν, -ου, τὸ.* The neuter gender—*γένος οὐδέτερον, -ου, τὸ.* The nominative—*εὐθεῖα, -ας, ἡ.* A noun—*ὄνομα, -ατος, τὸ.* The plural number—*ἀριθμὸς πληθυντικός, -ου, ὁ.* A preposition—*πρόθεσις, -εως, ἡ.* A pronoun—*ἀντωνυμία, -ας, ἡ.* A sentence—*λόγος, ου, ὁ.* The singular number—*ἀριθμὸς ἑνικός,* Tense—*χρόνος, -ου, ὁ.* The imperfect tense—*ὁ χρόνος παρατατικός, -ου, ὁ.* The present tense—*ὁ χρόνος ἐνεστώς, -ῶτος, ὁ.* The perfect tense—*ὁ χρόνος παρακείμενος, -ου, ὁ.* The pluperfect tense—*ὁ χρόνος ὑπερσυντελικός, -ου, ὁ.* Verb active—*ῥῆμα ἐνεργητικόν, -ου, τὸ.* Verb passive—*ῥῆμα παθητικόν, -ου, τὸ.* Vocative—*κλητική, -ῆς, ἡ.*

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[1] ὅπως with fut. indic. after certain verbs.—J. 811, 2; F. 270; C. 35.

DIALOGUE SEVENTH.

ON GREEK LITERATURE.	ΠΕΡΙ ΕΛΛΗΝΙΚΩΝ ΓΡΑΜΜΑΤΩΝ.
Come along! I am going to the Greek class.	Ἴθι δή· ἔρχομαι γὰρ πρὸς τὸ ἀκροᾱτήριον τὸ Ἑλληνικόν.
But not I; I do not like Greek.	Οὐκ ἔγωγε· καὶ γὰρ μισῶ τὰ Ἑλληνικά.
Why?	Τί παθών;
Because it is so difficult. The very sight of the verbs frightens me like a hedge bristling with thorns.	Διὰ τὸ τηλικαύτας ἔχειν τὴν γλῶτταν τὰς δυσκολίας. Ψιλὸν τὸ θέᾱμα τῶν ῥημάτων φοβεῖ με ὥσπερ περίφραγμα βάτοις φρῖσσον καὶ ἀσπαλάθοις.
Pshaw! All excellent things are difficult, as the proverb says.	Οὐδὲν λέγεις· χαλεπὰ γὰρ τὰ καλὰ, τὸ τῆς παροιμίας.
Well, I will go, and hear at least the introductory lecture.	Εἶεν· βούλομαι συνελθεῖν· οὐδεὶς φθόνος τοῦ γε εἰσιτηρίου μετέχειν λόγου.
Let us go then!	Ἴωμεν.

Well, how did you like the lecture?	Νῦν οὖν ἥσθης τῇ ἀκροάσει;
I was astonished when the Professor spoke of the longevity of the Greek language.	Καὶ μὴν ἐξεπλάγην ἐπὶ τῷ καθηγητῇ τὴν τῆς Ἑλληνικῆς διαλέκτου μακροβιότητα ἐξηγουμένῳ.
Yes! that is wonderful; Greek is as vital now as it was in the days of Homer.	Θαυμαστόν· ζωτικὴν δή γε δύναμιν ἔχει ἡ γλῶττα, ὥστε ἀκμάζειν τὰ νῦν οὐχ ἧττον ἢ καθ' Ὅμηρον.
When did Homer flourish?	Ὁ δὲ Ὅμηρος πηνίκα ἤκμασεν;
About 850 years before Christ, according to Herodotus.	Ὡς[1] πεντήκοντα ἔτη ἐπὶ τοῖς ὀκτακοσίοις πρὸ τῆς ἐνσάρκου οἰκονομίας, κατά γε τὸν Ἡρόδοτον.

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[1] On this use of ὡς.—J. 615, 626; F. 84; C. 59, 1, 6.

I used to think Greek was a dead language; but the Professor read a passage out of a book recently printed in Athens, which one of the students translated without a blunder.

Ἐτίθην ποτὲ ἔγωγε τὴν Ἑλληνικὴν γλῶτταν ἐν νεκροῦ τινος καὶ ἀπηρχαιωμένου μέρει· ὁ δὲ καθηγητὴς λόγον τινὰ ἀνέγνω ἐκ βίβλου Ἑλληνικῆς ἔναγχος Ἀθήνησι ἐκτυπωθείσης, ὃν δὴ τῶν φοιτητῶν τις μετέφρασεν ἀπταίστως.

Of course. No language has so wonderfully resisted the vicissitudes of time.

Εἰκότως· οὐδεμία γὰρ δὴ τῶν γλωττῶν εἰς τοσοῦτον ἀντέστη ταῖς τοῦ χρόνου μεταβολαῖς.

They say Greek is the most perfect of all languages.

Τὴν τῶν Ἑλλήνων φασὶ πασῶν τῶν γλωττῶν εἶναι τελειοτάτην.

That I do not know: perhaps Sanscrit is more perfect; but, so far as culture is concerned, Greek certainly has more to boast of than any language that I know.

Τοῦτό γε οὐκ οἶδα· τάχα δ' ἂν εἴη ἡ τῶν βραχμάνων γλῶττα τελειοτέρα πως· πλὴν τῆς γε παιδείας ἕνεκα,[1] ἡ Ἑλληνικὴ γλῶττα δικαίως ἂν ἐπὶ πλείοσι σεμνύνοιτο ἀρεταῖς ἢ ἄλλη γλῶττα ἡτισοῦν τῶν ἔμοιγε γνωρίμων.

How many languages do you know?

Σὺ δὲ πόσων ἔμπειρος εἶ διαλέκτων;

Some three or four, or half-a-dozen after a fashion.

Τριῶν περίπου, ἢ τεττάρων, ἢ τρόπον τινὰ ἕξ.

What are the principal excellencies of Greek?

Ποίαις δὴ μάλιστα ἀρεταῖς ὑπερέχει ἡ Ἑλληνικὴ γλῶττα;

It is musical; it is rich; it is flexible; it is copious; and contains the best poetry, philosophy, religion, and science. It is first-rate in all departments.

Πολλαῖς· καὶ γὰρ ἐμμελής τε ἐστὶ καὶ ὑγρὰ, καὶ λέξεων ἀφθονίᾳ ἀμήχανον ὅσον σπαργῶσα, καὶ μὴν καὶ περιέχει ποίησιν καὶ φιλοσοφίαν καὶ εὐσέβειαν καὶ ἐπιστήμην ἀρίστην· ὅλως δὴ κατὰ πάντα πρωτεύει.

How do you mean that it produces the best religion?

Πῶς τὴν Ἑλληνικὴν λέγεις γλῶτταν ὡς βελτίστης ποιητικὴ ἐστὶν εὐσεβείας;

Of course I mean because the New Testament is a Greek book.

Ἀμελεῖ ὅτι ἡ καινὴ διαθήκη βίβλος ἐστὶ γεγραμμένη Ἑλληνιστί.

I understand. But do the

Μανθάνω· οἱ δὲ δὴ Ἕλληνες

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1 ἕνεκα—so far as concerns.—J. 621; C. 82, c.

Greeks surpass the English in poetry, or the Germans in philosophy?

This is a difficult question. Æschylus is certainly less than Shakespeare, but Homer perhaps is greater than Milton; and as for philosophy, Plato and Aristotle are inferior to none of the most subtle Germans, and they have infinitely more taste.

But the Greeks are weak in science.

No; Aristotle, Hippocrates, Aretæus, Euclid, Archimedes are weighty names in science even at the present day.

Well, if this be so, I will try and master the verb.

Try, and you will never repent. A little Greek is not a dangerous, but a useful thing; and much Greek is gold to the wise. God be with you.

μῶν ὑπερβάλλουσιν ἤτοι τοὺς Ἄγγλους τῇ ποιήσει ἢ τοὺς Γερμᾶνοὺς τῇ σοφίᾳ;

Τοῦτο ἔχει ἀπορίαν. ὁ γοῦν Αἰσχύλος ἀναμφισβητήτως λείπεται τοῦ Σχακσπῆρος, ὁ δ' αὖ Ὅμηρος εἰκότως μείζων τοῦ Μίλτωνος· τῆς δὲ φιλοσοφίας ἕνεκα, ὅ τε Πλάτων καὶ ὁ Ἀριστοτέλης, ταῖς μὲν διανοίαις οὐδὲν ὑστερούντες τῶν λεπτοτάτων τῶν Γερμᾶνῶν, τῷ γε τῆς λέξεως γλαφυρῷ ἀμήχανον ὅσον ὑπερβάλλουσιν.

Ὑστεροῦσι μέντοι οἱ Ἕλληνες τῇ γε ἐπιστήμῃ.

Οὐδαμῶς· σεμνὰ γὰρ καὶ καθ' ἡμᾶς ὀνόματα ἐν τοῖς περὶ τὰς ἐπιστήμας ἐπικρατεῖ ὅ τε Ἀριστοτέλης καὶ ὁ Εὐκλείδης, ἔτι δὲ ὁ Ἀρχιμήδης καὶ ὁ Ἱπποκράτης καὶ ὁ Ἀρεταῖος.

Εἶεν, οὕτως δὴ[1] πειράσομαι ἐκμαθεῖν τὸ ῥῆμα.

Πειρῶ σύγε· οὐ γὰρ ἂν σοι μεταμελήσειε. Ὁ Ἑλληνισμὸς ὀλίγος μὲν ἐνυπάρχων οὐ κινδῡνώδες ἀλλ' ὠφέλιμον, πολὺς δὲ χρῡσὸν ἀντισηκοῖ, τοῖς γε συνετοῖς. Ἀγαθὸν ἔχοις δαίμονα ἐν ἅπᾶσι παραστάτην.

ADDITIONAL WORDS AND PHRASES.

The vocabulary belonging to this chapter will be found under the dialogue RHETORIC AND BELLES LETTRES below.

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[1] Οὕτως δή—under these circumstances, *Sic demum.*

DIALOGUE EIGHTH.

ON ANIMALS.

ΠΕΡΙ ΖΩΩΝ.

So you are studying natural history?

Ἀλλὰ σύγε σπουδάζεις περὶ τὰ φυσικά· οὕτως ἔχει;

Yes; I have commenced with the amoeba, intending to mount up to man.

Οὕτως· καὶ μὴν τὴν ἀρχήν γε πεποίημαι ἀπὸ τῆς ἀμοιβῆς, ἀναβησόμενος ἔπειτα μέχρι τοῦ ἀνθρώπου.

What is the amoeba? I have never seen one.

Ποῖόν τι θηρίον τοῦτο ἡ ἀμοιβή; οὐ γάρ τοι οὐδὲν οὐδέποτε εἶδον τοιουτῶδες.

For that you will require a microscope: the amoeba is one of the smallest of living creatures, that floats about in the water, frequently changing its shape—whence the name.

Καὶ γὰρ εἰς τοῦτό γε πάνυ ἀναγκαῖόν ἐστι τὸ μικροσκοπεῖον· ἐπείπερ τῶν ζωὴν ἐχόντων θρεμμάτων μικρότατόν ἐστιν ἡ ἀμοιβὴ, νήχεσθαι δὲ φιλεῖ ἐν τοῖς ὕδασι πολλάκις μεταβάλλουσα τὴν μορφὴν, ὅθεν δὴ καὶ τὸ ὄνομα.

There is a class of animals called molluscs, I believe?

Ὑπάρχει, οἶμαι, εἶδός τι ζώων οἷς τοὔνομα μαλακόζωα· οὐχ οὕτως;

Yes; creatures with soft bodies, as we have men with soft brains.

Καὶ μάλα γε· θρέμματα δηλαδὴ μαλακοῖς τοῖς σώμασι, καθάπερ δήπου ἀνθρώποις περιπίπτομεν μαλακοὺς ἔχουσι τοὺς ἐγκεφάλους.

How do such creatures contrive to keep their shape in this hard world?

Τί οὖν μηχανᾶται τὰ τοιαῦτα θρέμματα ὅπως τὴν μορφὴν σώσει,[1] πολλὰ ἐχούσης καὶ σκληρὰ τῆς τῶν ὅλων φύσεως;

They live mostly in water; and in order that they may not be dashed out of shape by the storms,

Διάγει δὴ ὡς ἐπὶ τὸ πολὺ ἐν τοῖς ὕδασι, καὶ δὴ καὶ, πρὸς τὸ μὴ ἄμορφα γενέσθαι[2] συντεθλιμμένα, προσέδωκεν αὐτοῖς ὁ θεὸς

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[1] ὅπως, with fut. indic. after certain verbs, above p. 32.

[2] πρὸς, εἰς τό, ἕνεκα τοῦ, ὑπὲρ τοῦ, with infin., to express a purpose.—J. 678; C. 6, obs. 1, a.

Nature has protected them with a substantial coating of hard shells.

ὑπερασπισμὸν, ὀστράκων σκληρῶν κάλυμμα παγιώτατον.

An oyster belongs to this class.

Τὸ γοῦν ὄστρεον εἰς ταῦτα τὰ μαλακόζωα συντελεῖ;

Yes; but not the crab, and the lobster, and other such creatures, whose houses heap our sandy beaches with the most beautiful shells.

Μάλιστα· οὐ μὴν ὁ καρκίνος γε καὶ ὁ ἀστακὸς καὶ ὅσα τοιαῦτα, ὧν δὴ οἱ οἶκοι ἐπισωρευθέντες τοὺς ψαμμώδεις αἰγιαλοὺς καλλίστοις κατεστόρεσαν ὀστράκοις· ταῦτα γὰρ ὀστρακόδερμά ἐστιν.

Are fishes a superior class of animals to molluscs?

Ἆρά γε τελειότερον τὸ τῶν ἰχθύων γένος παρὰ τὰ μαλακόζωα;

Of course; they have a vertebral column as well as man.

Πῶς γὰρ οὔ· εἴγε δὴ ῥάχιν ἔχουσιν ἐκ σφονδύλων σύνθετον, ὥσπερ ὁ ἄνθρωπος.

By what grades does the scale then ascend?

Κατὰ τίνας οὖν βαθμοὺς ἀναβαίνει εἰς τὸ ἀκρότατον τὸ τῶν ζώων εἶδος;

Through frogs, toads, serpents, and crocodiles, we rise up to quadrupeds, who are nearest of kin to the great biped, man.

Διὰ δὴ τῶν τε βατράχων καὶ τῶν φρύνων, τῶν τε δρακόντων καὶ τῶν κροκοδείλων, μέχρι πρὸς τὰ τετράποδα ἀναβαίνει, ἃ δὴ ἐγγύτατα προσήκει τῷ τῶν διπόδων κορυφαίῳ τῷ ἀνθρώπῳ.

In what does their kinship consist?

Κατὰ τί μάλιστα εὔχεται συγγένῃ εἶναι τῷ ἀνθρώπῳ;

In a vertebral column and a more full development of the nervous system; for fishes have a very small brain.

Μακρὰν δηλαδὴ ἔχουσι σφονδύλων συνάρθρωσιν, τὴν καλουμένην ῥάχιν, καὶ δὴ καὶ τῶν νεύρων ἐκβλάστημα πολύσχιστον νεανικώτερον· τοῖς γὰρ ἰχθύσι σμικρότερος ὁ ἐγκέφαλος.

But a monkey, I presume, has a much larger one?

Τοῖς δὲ δὴ πιθήκοις, οἶμαι, πολὺ μείζων ὑπάρχει ὁ ἐγκέφαλος· οὐχ οὕτως;

What makes you think so?

Τί μαθὼν[1] ταῦτα λέγεις;

Because it is a sort of cousin to man.

Ἔστι γὰρ ὁ πίθηκος, εἴ τις καὶ ἄλλος, ἀνεψιός πως τοῦ ἀνθρώπου.

Ha! ha! ha! you jest: some scientific men say that the monkey was the great-grandfather of Adam.

Αἰβοῖ, βοῖ· τῶν γοῦν τὰ φυσικὰ ἠκριβοκότων ἔστιν οἳ τὸν πίθηκον ἀποφαίνονται πρόπαππον τοῦ Ἀδάμ.

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1 τί μαθών as contrasted with τί παθών.—J. 872; F. 241; C. 46, b.

Credat Judæus! Scientific men are sometimes fond of nonsense.

Credat Judæus! οἱ γὰρ δὴ περὶ τὰς ἐπιστήμας δεινοὶ ἔστιν ὅτε ἀποκλίνουσιν εἰς φλυᾱρίας.

Yes; they love their own crotchets as mothers their misbegotten brats.

Ἐρασθέντες γε τῶν κομψῶν γνωμιδίων τῶν αὐτολοχεύτων, ὥσπερ δήπου καὶ αἱ μητέρες τὰ ἀσύμμετρα βρεφύλλια θαυμαστὸν ὅσον στέργουσιν.

I believe the ancients were very fond of fish.

Οἱ πάλαι Ἕλληνες, οἶμαι, μάλα ἡδέως ἤσθιον τοὺς ἰχθῦς.

O yes; they considered them a great dainty, as you may read in Athenæus. For myself, I am not particular about my food; the ox and the sheep supply my nutriment.

Σπουδαίως γοῦν τὰ τοιαῦτα ἐθήρων λιχνεύματα, ὡς ἐν τῷ γε Ἀθηναίῳ ἔστιν ἀναγνῶναι· ἐγὼ πρὸς τὰ ἐδέσματα οὐδαμῶς εἰμι ἀψίκορος, ἅτε τροφὴν λαβὼν ἐκ τοῦ βοὸς καὶ τῶν προβάτων ἱκανήν.

With a few partridges and pheasants, I suppose, in the shooting season?

Πρὸς δὲ τούτοις, προσφερόμενος οἶμαι, πέρδῑκας καὶ φᾱσιᾱνοὺς ὀλίγους, περὶ Ἀρκτοῦρον ὅταν ἐξέρχωνται οἱ καλοὶ κἀγαθοὶ εἰς τὴν ὀρεινὴν, πυροβόλοις καταβαλοῦντες τὰ ἄγρια τῶν πτηνῶν.

Yes; and deer, with the spotted troutlings that people our streams.

Ἔτι δὲ καὶ ἐλάφους καὶ τὰ ποικίλα χριστόψαρα, τὰ πληθύοντα ἐν τοῖς ἐνθάδε ποταμοῖς.

In France and Belgium, I am told, they eat thrushes, and blackbirds, and nightingales.

Παρά γε τοῖς Φράγκοις, καὶ ἐν τῇ Βελγικῇ, φασὶν ἐσθίειν τοὺς ἀνθρώπους κίχλας τε καὶ κοψίχους, καὶ δὴ καὶ ἀηδόνας.

Yes, the monsters! and so their groves are without melody, and their souls without poetry.

Καὶ σφόδρα γε, τῶν ἀπανθρώπων· εἰκὸς οὖν ἐνδεῶς ἔχειν τὰ μὲν ἄλση αὐτῶν τῆς μελῳδίας, τὰς δὲ ψῡχὰς τῆς ποιητικῆς.

Green trees and singing birds are the great charm of British scenery.

Καὶ γὰρ τὰ δένδρα τὰ χλωρὰ, καὶ οἱ ὄρνῑθες οἱ ᾀσματοποιοὶ μέγιστον προσάπτουσι θέλγητρον τοῖς ἐν τῇ Βρεταννίᾳ τόποις.

There you are right. With Burns's songs in my hand, and the mavis pouring rich melody from the fresh green birches in

Ἀληθέστατα λέγεις· εἶγε δὴ ἔχων ἐν τῇ χειρὶ τὸν Βούρνσιον, καὶ ὑπὸ τῷ ἀπεριέργῳ μέλει τῶν κιχλῶν τῶν ἐκ τῶν νεοπτόρθων σημυδῶν ᾀδουσῶν ἐν

spring, walking along the banks of a wimpling burn, I am perfectly happy.
Long may you be so!

ταῖς ὄχθαις ποταμίσκου ἑλικόρροιο πλανώμενος, κατὰ πάντα ἔγωγε εὐδαιμονῶ.
Μήποτε παύσαιο κατὰ ταύτην γε τὴν τέχνην ὀλβιζόμενος.[1]

Meanwhile, the bell calls; I must be off.

Ἀτὰρ ἐν τῷ γε παρόντι καλεῖ με ὁ κώδων· ἀνάγκη ἀπαλλάττεσθαι.

ADDITIONAL WORDS AND PHRASES.

Amphibious animals—*ἐπαμφοτερίζοντα, τά.* An anchovy—*ἀφύη, -ης, ἡ.* To bellow—*μυκῶμαι.* A bug—*κόρις, -εως, ὁ.* Carnivorous animals—*σαρκοφάγα, τά.* A centipede—*σκολοπένδρα, -ας, ἡ.* A finch—*σπίζα, -ης, ἡ.* A flea—*ψύλλα, -ης, ἡ.* A flounder—*ψῆττα, -ης, ἡ.* A glow-worm—*πῦγολαμπίς, -ίδος, ἡ.* Gregarious animals—*συναγελαζόμενα, τά.* A guinea-hen—*μελεαγρίς, -ίδος, ἡ.* Herbivorous animals—*καρποφάγα, τά.* An insect—*ἔντομον, -ου, τό.* A lark—*κορυδαλλίς, -ίδος, ἡ.* A larva or grub—*κάμπη, -ης, ἡ.* An otter—*ἔνυδρις, -ιος, ἡ.* To cry like a partridge—*τιττυβίζω.* A plover—*χαραδριός, -οῦ, ὁ.* To squeak—*τρίζω.* A sea-gull—*λάρος, ὁ.* A sea-urchin—*ἐχῖνος, -ου, ὁ.* A shell-fish—*κόγχη, -ης, ἡ.* A shrimp—*κᾶρίς, -ίδος, ἡ.* A snail—*κοχλίας, -ου, ὁ.* Solitary animals—*σποραδικά, τά.* A sparrow—*στρουθάριον.* To twitter—*τερετίζω.* A woodcock—*σκολόπαξ, -ακος, ὁ.* A worm—*σκώληξ, -ηκος, ὁ.*

DIALOGUE NINTH.

THE PARTS OF THE BODY. ΤΑ ΤΟΥ ΣΩΜΑΤΟΣ ΜΟΡΙΑ.

Well, you have given up the Church and taken refuge in Medicine, I understand?

Ἀλλὰ σύ γε, ἀποδρὰς ἀπὸ τοῦ ἐκκλησιαστικοῦ συστήματος, καταφυγὴν ἔχεις τὴν ἰατρικήν· οὐχ οὕτως;

Yes; I am just come from an admirable lecture on anatomy.

Οὕτως· καὶ γὰρ ἥκω ἤδη καλλίστην ἀκούσᾶς παράδοσιν περὶ τῆς ἀνατομικῆς.

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[1] Participles after verbs of *ceasing*, etc.—J. 688; F. 238; C. 46, obs. b.

What a wonderful structure the human body is!

Ἡ τοῦ ἀνθρωπίνου σώματος κατασκευὴ ὡς θαυμαστόν τι ἔχει.

Yes; it seems impossible for an anatomist to be an atheist.

Σφόδρα γε· οὐκ ἔσθ' ὅπως[1] ἄθεος ἂν γένοιτο ὅστις τῆς ἀνατομικῆς ἔμπειρος εἴη.[2]

Unless, indeed, he be either drunk, or mad, or blind.

Εἰ μὴ ἄρα ἢ πάροινος τυγχάνει ὤν, ἢ παράκοπος, ἢ τυφλός.

Or a vain creature fond of puzzling himself for the sake of appearing clever to himself and others.

Ἢ δ' αὖ δοξοκόπος τις ἄσμενος γιγνόμενος περὶ τὰς ἀπορίας, ὥστε αὐτῷ γε δοκεῖν τῶν δεινῶν[3] εἶναι καὶ τοῖς ἀνθρώποις.

The wisdom of the Great Architect in forming the body was first observed by Socrates.

Τὴν τοῦ μεγάλου δημιουργοῦ σοφίαν, τὴν ἐν τῇ τοῦ ἀνθρωπίνου σώματος κατασκευῇ, πρῶτος ἐσκόπει ὁ Σωκράτης.

Where?

Ποῦ δή;

You will find the discussion, the germ of Paley and all the Bridgewater host, in the *Memorabilia* of Xenophon.

Πάρεστιν εὑρεῖν τοὺς περὶ τούτου λόγους, ὅθεν δὴ ἐξεβλάστησεν ὁ τε Παιλεῖος, καὶ ὁ σύμπας λόχος τῶν Βριδγουατεριζόντων, ἐν τοῖς ἀπομνημονεύμασι τοῖς τοῦ Ξενοφῶντος.

In the joints of the body I am astonished at the wonderful combination of strength and flexibility.

Ἐν δὲ δὴ ταῖς τῆς κατασκευῆς συναφαῖς ἐκπλήττομαι θαυμασίαν πάνυ τῆς τε ῥώμης καὶ τῆς ὑγρότητος κρᾶσιν.

But the most wonderful thing is the lightness of the structure, weighing, as it does, so many pounds of stout flesh and bone.

Οὐ μὴν ἀλλὰ καὶ μέγιστον ἐμποιεῖ θαυμασμὸν ἡ τοῦ σώματος κουφότης, ἕλκοντος δὴ τοσαύτας λίτρας ἁδρᾶς τε σαρκὸς καὶ παγίων ὀστῶν.

Yes; life is truly a standing miracle. I sometimes think it strange that we do not require a surgeon once a week to readjust our poor shaken bones.

Εὖ λέγεις· αὐτὴ γάρ τοι ἡ ζωὴ ἀΐδιον θαῦμα παρίσταται τοῖς συνετοῖς. Ἔμοιγε ἐπέρχεται ἐνίοτε θαῦμα εἶναι τὸ μὴ δεῖσθαι ἡμᾶς ἰατροῦ ἅπαξ τῆς ἑβδομάδος, τοῦ συνδιορθοῦν τὰ ἔξαρθρα ὀστᾶ.

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[1] οὐκ ἐσθ' ὅπως—*fieri non potest ut.*—J. 817, 5.

[2] Optative after ὅστις almost like εἴ τις—whoever might happen to be.—J. 831.

[3] Greek partiality for the partitive.—J. 533; F. 46; C. 63, obs. 3, c.

But the circulation of the blood, and the sleepless beating of the heart astonish me most of all.

Ἀλλὰ μὴν ἥ γε τοῦ αἵματος κυκλοφορία, καὶ οἱ ἄυπνοι τῆς καρδίας παλμοὶ πρὸ πάντων ποιοῦσί με τεθηπέναι.

And the pulses of the blood, how regular they are, and musical!

Οἱ δὲ δὴ τοῦ αἵματος σφυγμοὶ ἐν ταῖς φλεψὶν, ὡς ἔμμετροί εἰσι καὶ ἐμμελεῖς.

Most musical! All things in the world, as Pythagoras long ago declared, are full of number, and number is always the work of mind.

Ἐμμελέστατοι γάρ· εἴγε ἀριθμοῦ πλήρη ἐστὶν ἅπαντα, ὡς δὴ πάλαι ἀπεφήνατο ὁ Πυθαγόρας· ἀριθμὸς δὲ ὅπου ἂν παρῇ, σημεῖόν ἐστι τοῦ ἐννυπάρχοντος νοῦ.

The wing of a bird has always appeared to me a most perfect contrivance.

Καὶ μὴν ἔμοιγε ἑκάστοτε τελειότατον φαίνεται μηχάνημα αἱ τῶν ὀρνίθων πτέρυγες.

On that point you could not do better than read the Duke of Argyll's book on the Reign of Law.

Περί γε τούτου οὐ χεῖρον ἀναγνῶναι ἅπερ συνέγραψεν ὁ τῆς Ἀργαθηλίας Δούκας ἐν βίβλῳ ᾗ ἐπιγράφεται ἡ τοῦ νόμου βασιλεία.

Though medicine is now my profession, I feel that I have still a sort of inclination for these theological studies.

Ἔγωγε, καίπερ νῦν δὴ τὰ ἰατρικὰ ἐπαγγελλόμενος,[1] σύνοιδα ῥέπων που ἐπὶ τὰς θεολογικὰς ταύτας θεωρίας.

I am glad to hear that. Theology is the eye of Science. I have often wondered what could have induced you to desert your first love.

Ἥσθην[2] ἀκούων· εἴγε δὴ ὁ ὀφθαλμὸς τῶν ἐπιστημῶν ἡ θεολογία. Πολλάκις γοῦν ἐθαύμασα τί παθὼν τὰ πρότερα ἀπέλιπες παιδικά.

The Confession of Faith. I read the Bible carefully, but unconsciously became every day more heterodox.

Τὰ σύμβολα τῆς ὀρθοδοξίας παρεξέτραπέ με, τὰ παρὰ τοῖς Καλβινισταῖς. Ἀδιαλείπτως γὰρ ἐγκείμενος τῇ τῶν γραφῶν ἀναγνώσει, ἔλαθον πορρωτέρω ἀποκλίνων εἰς τὴν ἑτεροδοξίαν.

That was a misfortune; however, as Heraclitus says,

Οἰκτρὰ ταῦτα· λέγει μέντοι ὁ Ἡράκλειτος ὡς τὸ κακὸν ἀεὶ

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[1] *Although*—best rendered by καίπερ with a participle, when the clause refers to the same subject as the principal clause, otherwise with εἰ καί.—J. 697; F. 246; C. 46, b, 93, obs.

[2] Aor. for present with certain verbs.—P. 18, note 1, *supra*.

Evil has no more intimate companion than Good. You are now not only a theologian, but a physician; a perfect man both for soul and body. I wish all our doctors were as deeply read in the Bible as in the Pharmacopœia, and then they would know how to deal with a curious compound creature, whose soul as often deranges his body as his body disturbs the free action of his soul.—But the bell rings; I see the Professor coming, and must go to the lecture.

ἑταιρότατον ἔχει τὸ ἀγαθόν. Καὶ νῦν δὴ ἀποβέβηκας σύγε, πρὸς τῷ ἰατρὸς εἶναι,[1] καὶ θεολόγος· ἀνὴρ δήπου τέλειος, καὶ σώματι καὶ ψῡχῇ τετράγωνος. Βουλοίμην ἂν ἐγὼ πᾶσι τοῖς Ἀσκληπιάδαις οὐχ ἧττον ἐγκεχρῶσθαι τὰς γραφὰς ἢ τὴν φαρμακοποιίαν· οὕτως δὴ εἰκὸς εἰδέναι αὐτοὺς ὅπως δεῖ μεταχειρίζεσθαι σύνθετόν τι καὶ οὐ τῶν τυχόντων θρέμμα, οὗ δὴ ἡ ψῡχὴ τοσάκις τὸ σῶμα ταράττει ὁσάκις τὸ σῶμα τὴν τῆς ψυχῆς αὐτοκίνησιν ἐμποδίζει. Ἀτὰρ ἠχεῖ ὁ κώδων· ὁρῶ ἐρχόμενον τὸν καθηγητὴν, καὶ ἀνάγκη παρεῖναι τῇ ἀκροάσει.

ADDITIONAL WORDS AND PHRASES.

To build into an organism—*διαρθρόω*. Beak—*ῥάμφος, -οῦς, τὸ*. A beard—*πώγων, -ωνος, ὁ*. Cartilage—*χόνδρος, -ου, ὁ*. To distort—*διαστρέφω*. Digestion—*πέψις, -εως, ἡ*. To expectorate—*χρέμπτομαι*. Forefinger—*λιχανός, ὁ*. Function—*πρᾶξις, ἐνέργεια*. To grow out of—*ἀποφύομαι*. Gullet—*στόμαχος, -ου, ὁ*. Hip joint—*κοτύλη, ης, ἡ*. Hooked—*γρυπός*. Intestines—*τὰ ἔντερα*. Joint—*ἄρθρον, -ου, τό*. Jugular vein—*σφαγή, -ῆς, ἡ*. Kidneys—*νεφροί, -οἱ*. Lungs—*πνεύμων, -ονος, ὁ*. Membrane—*ὑμήν, -ένος, ὁ*. A moustache—*μύσταξ, ακος, ὁ*. Personal appearance—*ἰδέα*. Ringlets—*πλόκαμος, -ου, ὁ*. Secretion—*ἔκκρισις, -εως, ἡ*. Shoulder-blade—*ὠμοπλάτη, -ης, ἡ*. The skull—*κρανίον, -ου, τό*. Spinal marrow—*ὁ νωτιαῖος μυελός*. To spit—*πτύω*. Suture—*ῥαφή, -ῆς, ἡ*. Snub—*σῑμός*. Thumb—*ἀντίχειρ, -ειρος, ὁ*. Wrinkle—*ῥυτίς, -ίδος, ἡ*. Wrist—*καρπός, -οῦ, ὁ*.

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1 Nominat. before infin., caused by attraction of the nominative of principal subject in the leading clause.—J. 672; F. 229; C. 66, obs.

DIALOGUE TENTH.

ON PLANTS, TREES, AND FLOWERS.

I had a beautiful walk today along the banks of a winding brook near Joppa.

It was indeed a glorious day!

The banks were all studded with spring flowers.

Next week the Botanical classes will be opened: do you mean to join?

Certainly. Botany is in my opinion the most delightful of the natural sciences. Besides, the excursions lead the students into the most lovely regions, and are favourable to health.

I thought Botany was studied only by the Medicals.

Quite a mistake; do you think flowers have no interest to a wise man, except when they furnish drugs to the apothecary?

ΤΑ ΦΥΤΑ, ΤΑ ΔΕΝΔΡΑ, ΚΑΙ ΤΑ ΑΝΘΗ.

Ἐτύγχανον σήμερον περίπατον περιπατῶν εὖ μάλα τερπνὸν κατὰ τὰς ὄχθας πολυκαμποῦς ποταμίσκου ἐγγὺς τῆς Ἰόππης.

Εὐδία γάρ τοι ἦν πάνυ θεία.

Διειλημμέναι ἤδη ἦσαν αἱ ὄχθαι ἄνθεσιν ἐαρινοῖς.

Τῇ ἐπιούσῃ ἑβδομάδι ἄρξονται αἱ ἀκροάσεις αἱ περὶ τῆς βοτανικῆς. Ἆρά γε θέλεις μετέχειν;

Παντάπᾶσι μὲν οὖν. Ἔστι γὰρ δὴ, κατ' ἐμήν γε γνώμην, ἡ βοτανικὴ συμπασῶν τῶν ἐπιστημῶν ἡ μεγίστην φέρουσα τερπωλήν· ἄλλως τε καὶ διὰ τὸ ποιεῖν πλανᾶσθαι τοὺς μαθητὰς ἐξιχνιάζοντας τὰς βοτάνας, κατὰ παγκάλους τόπους—ὅπερ δὴ οὐκ ὀλίγον συμβάλλεται πρὸς τὴν ὑγίειαν.

ὨΙήθην ἔγωγε τὴν βοτανικὴν περισπούδαστον εἶναι τοῖς τὴν ἰατρικὴν ἐπαγγελλομένοις μόνοις.

Ταῦτά γε θαυμαστὸν ὅσον ἥμαρτες. Μῶν σύ γε ὡς τῶν ἀνθέων μηδὲν ἐχόντων[1] ψυχαγωγικὸν, μὴ ποριζόντων γε φάρμακα τῷ φαρμακοπώλῃ οὕτως ἔχεις τὴν γνώμην;

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[1] ὡς with gen. particip. for accus. with infin.—P. 34, note 2, *supra*.

No; but Botany always seemed to me a trifling study.

Ἥκιστά γε. ἡ δὲ βοτανικὴ πάλαι ἔμοιγε δοκεῖ[1] μικρολογίᾳ τινὶ ἐνέχεσθαι.

It is trifling only to the superficial, who content themselves with learning by heart a roll of Latin names. The structure and growth of plants is a subject worthy of the profoundest study.

Ἀλλὰ μὴν μικρολογίαν γε οὐκ ἔχει, εἰ μὴ τοῖς ἐπιπολαίοις τῶν περὶ αὐτὴν γιγνομένων, ὅσοι δὴ ἀγαπῶσι Ῥωμαϊκῶν τινων ὀνομάτων πίνακα ἀποστοματίζοντες. Ἡ δὲ τῶν φυτῶν κατασκευὴ καὶ αὔξησις πρᾶγμά ἐστιν ἀξιοσπούδαστον καὶ τοῖς σοφωτάτοις.

The Linnaean system I cannot but think somewhat arbitrary and artificial.

Τὴν δὲ τοῦ Λινναίου καλουμένην μέθοδον οὐκ ἔσθ' ὅπως οὐκ ἂν ἡγοίμην ἐπιτέχνητον πως εἶναι καὶ πλαστήν.

So it is; but it is, like a dictionary of words in alphabetical order, more useful, if not so scientific.

Ἀληθῆ ταῦτα· ἡ δὲ μέθοδος αὕτη, καθάπερ λεξικὸν συντάσσον τὰ ὀνόματα κατὰ στοιχεῖον, εἰ μὴ εἰς τοσοῦτον τεχνική ἐστιν, ἀλλ' ὠφελιμωτέρα γε.

A flower-garden seems to me a brilliant confusion.

Κῆπός γε δὴ λαμπρόν μοι ἑκάστοτε φαίνεται μῖγμα.

There is no confusion in nature. A child might distinguish a monocotyledonous plant from a dicotyledonous by the mere look.

Ἀλλὰ μὴν ἡ φύσις οὐ προσίεται εἰκαῖον μῖγμα οὐδέν. Τὰ γε μονοκοτυληδονικὰ τῶν φυτῶν καὶ νήπιος, προσβλέψας μόνον, ῥᾳδίως ἂν διακρίνοι.

What do you mean by monocotyledonous?

Τοῦτο δὲ τί βούλεται, τὸ μονοκοτυληδονικόν;

I mean plants that have only one seed-lobe. Most plants have two, which you will see when the plant first appears above ground in growing.

Φυτὰ λέγω ὅσα[2] ἓν μόνον ἔχει φύλλον σπερμοφυὲς ἤγουν λοβόν. Τὰ γὰρ πλεῖστα τῶν φυτῶν δισσοὺς ἔχει τοὺς λοβούς, οὓς δὴ πάρεστιν ἰδεῖν ὅταν[3] αὐξανόμενον τὸ φυτὸν ἀναφύηται εἰς τὸ φῶς.

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[1] Pres. for a past continued into the present.—J. 396, 2; F. 138; C. 34, b.

[2] ὅσα used for ἅ, after πᾶς, ἄλλος, and plurals generally, to direct attention to the individuals of a mass.—C. 67.

[3] ὅταν with subj., not ὅτε, because not one definite act, but an action that may occur at any time, or recurs at definite times.—J. 841, 2; F. 188; C. 92, b.

What kind of plants are monocotyledonous?

Τὰ δὲ ποῖα φυτὰ συντελεῖ εἰς τα μονοκοτυληδονικά;

Grasses, lilies, and palm-trees.

Ὅσα ποῶν γένη σύμπαντα, τά τε κρίνα καὶ αἱ φοίνικες.

To what class do wheat and barley belong?

Ὁ δὲ δὴ πῦρὸς καὶ ἡ κριθὴ, τίνα οἰκειοῦνται χώραν;

They are grasses.

Δῆλον ὅτι τῶν ποῶν εἰσιν.

Which of the Scottish trees do you like best?

Σὺ δὲ τῶν ἐν Καληδονίᾳ ἐπιχωρίων δένδρων τί μάλιστα ἀγαπᾷς;

The birch is my favourite. On the banks of the rushing Highland rivers in May it flings the breath of Paradise about me.

Ὑπεραγαπῶ τὴν σημύδαν· ἥ γε ἐν τῇ ὀρεινῇ ἐπὶ ταῖς ὄχθαις τῶν βιαίῳ ῥεουσῶν ῥεύματι χαραδρῶν· φθίνοντος τοῦ Θαργηλιῶνος ἀμφιβάλλει μοι πνοὴν τινα ὡσπερανεὶ τοῦ Παραδείσου.

You speak like a poet.

Ποιητικῶς πως λέγεις.

Flowers and trees are the poetry of the Earth. I wish my thoughts were always as sweet as the birch and as bright as the rose.

Ἔστι μέντοι τὰ ἄνθη καὶ τὰ δένδρα ποίησίς τις τῆς γῆς. Ἄσμενος δεχοίμην ἂν τὰ νοήματά μου ἀεὶ οὕτως ἔχειν ἡδέα, ὡς ἡ σημύδα, καὶ λαμπρά ὡς τὸ ῥόδον.

I am very fond of the ash, though it is rather late in unfolding its tresses.

Ἐγὼ ὑπερφυῶς ἥδομαι τῇ μελίᾳ καίπερ βραδύτερον[1] ἀναπτυσσούσῃ τὴν φόβην.

Why?

Διὰ τί;

Because in Scotland ash-trees were generally planted beside the lone cottages in the beautiful green glens.

Διότι κατὰ τήν γε Καληδονίαν τὰς μελίας ἐφύτευον παρὰ καλύβαις μονήρεσιν ἐν ταῖς εὐχλόοις βήσσαις τῆς ὀρεινῆς.

You are right; I have often seen these ashes, but they rather make me sad.

Ὀρθῶς λέγεις· τὰς μελίας ταύτας πολλάκις μὲν ἐθεασάμην, λύπην δὲ μᾶλλον ἐπέβαλον μοι ὁρῶντι.

How so?

Πῶς τοῦτο λέγεις;

Because they show where men once had happy hearths, but where beneath the old ash-tree there are now only stones and nettles.

Μνημεῖα γάρ πως ἐστὶ τῶν ἀνθρώπων οἱ πάλαι μὲν ἐνταῦθα ἱλαραῖς ἐχρῶντο ταῖς ἑστίαις, ὅπου τὰ νῦν λίθοι μόνον φαίνονται καὶ ἀκαλῆφαι.

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[1] Comp. *rather, somewhat; i.e.* slower than other trees.—J. 784; F. 70; C. 23, c.

That is true; but I never indulge sad thoughts.

Ἀληθῆ λέγεις· πλὴν ἔγωγε τοῖς ἀλγεινοῖς οὐ φιλῶ ἐνδοῦναι διαλογισμοῖς.

You are a philosopher, perhaps; I am a man, and must weep sometimes. *Ubi solitudinem faciunt, pacem appellant.* Alas! the poor Highlanders.

Φιλόσοφος δήπουθεν σύγε· ἐμὲ δὲ, ἅτε ἄνθρωπον, κλαίειν ἀνάγκη ἐνίοτε· "*Ubi solitudinem faciunt, pacem appellant.*" Φεῦ, φεῦ τῶν ὀρειτῶν τῶν ταλαιπώρων.[1]

The Highlanders will be happier perhaps in America.

Τοῖς γε ὀρείταις τάχ' ἂν γένοιτο μείζων ἡ εὐημερία ἐν τῇ Ἀμερικῇ.

Perhaps! Only Scotland will be poorer. But let us drop this subject. Though you are not a student of medicine, come with me to the Botanic Garden.

Εἰκότως· ἡ δὲ Καληδονία ἐνδεεστέρα γενήσεται. Ἀλλ' ἀφείσθω ταῦτα. Σὺ δὲ δὴ, καίπερ οὐ περὶ ἰατρικὴν σπουδάζων, συνακολούθει μοι εἰς τὸν βοτανικὸν κῆπον.

Right gladly; and perhaps I may join the class.

Ἀσμένως μὲν οὖν· καὶ δὴ καὶ ἐγκαταλεγῆναί με τῷ τῶν βοτανιζόντων λόχῳ συμφιλοσοφοῦντά σοι οὐδὲν ἀπίθανον.

You could not possibly do a wiser thing. It will deliver you from the smell of books, and midnight oil, which is extremely unhealthy. Come along!

Οὐκ ἔσθ' ὅπως σοφώτερόν τι ἂν πράξειας. Οἷα[2] γὰρ ἡ περὶ τὰς βοτάνας μελέτη σῶσαι σε ἀπὸ τῆς ὀδμῆς τῆς τῶν μῦδαλέων βίβλων καὶ τῆς τοῦ ἐλαδίου τοῦ μεσονυκτίου· ἣ δὴ βλάβην ἐπιφέρει τοῖς σώμασιν οὐ σμικράν. Ἴθι νυν.

ADDITIONAL WORDS AND PHRASES.

Agaric—*ἀγαρικόν, τό.* An artichoke—*κινάρα, -ας, ἡ.* Bedstraw—*γάλιον, -ου, τό.* Beet—*τεῦτλον, -ου, τό.* Blue—*κυάνεος.* Greyish blue—*γλαυκός.* Celandine—*χελιδόνιον, -ου, τό.* Comfrey—*σύμφυτον, -ου, τό.* Cork—*φελλός, -οῦ, ὁ.* Cotton—*βαμβάκιον, -ου, τό.* Corn marigold—*χρυσάνθεμον, -ου, τό.* Cresses—*κάρδαμον, -ου, τό.* Daffodil—*νάρκισσος, -ου, ὁ.* Dock—*λάπαθον, -ου, τό.* Down on seeds—*πάππος, -ου, ὁ.* Fern—*πτερίς, -ίδος, ἡ.* Flea-bane—*κόνυζα, -ης, ἡ.* Flower's head, cluster of flowers—*κόρυμβος, -ου, ὁ.*

[1] Genitive of source of emotion.—J. 489; F. 45; C. 87.

[2] *οἷος*, with infin., is—of such a nature as to.—J. 666, 1; C. 30, obs. e.

Garlic—*σκόροδον, -ου, τό.* Green—*χλωρός.* Heath—*ἐρείκη, -ης, ἡ.* Honeysuckle—*περικλύμενον, -ου, τό.* Horsetail—*ἵππουρις, -ιδος, ἡ.* Juniper—*ἄρκευθος, ου, ἡ.* St. John's wort—*ὑπέρικον, -ου, τό.* The kernel—*πυρήν, -ῆνος, ὁ.* King's-spear—*ἀσφόδελος, -ου, ὁ.* Husk or shell—*κελύφη, -ης, ἡ.* Larkspur—*δελφίνιον, -ου, τό.* Large and ample—*ἀμφιλαφής.* Leek—*πράσον, -ου, τό.* Lettuce—*θριδακίνη, -ης, ἡ.* Leaves, to cast—*φυλλοβολέω.* Marjoram—*ὀρίγανον, -ου, τό.* Meadow-rue—*θάλικτρον, -ου, τό.* Mint—*ἡδύοσμον, -ου, τό.* Mistletoe—*ἰξός, -οῦ, ὁ.* Mustard—*νᾶπυ, -υος, τό.* Nut—*κάρυον, ου, τό.* Peas—*πίσον, -ου, τό.* Sea-kail—*κράμβη θαλασσία.* Seed—*σπέρμα, -ατος, τό.* Snapdragon—*ἀντίρρινον, -ου, τό.* Southernwood—*ἀβρότονον, ου, τό.* Stock gilly-flower—*λευκόϊον, -ου, τό.* Monkshood—*ἀκόνιτον, -ου, τό.* Wormwood—*ἀψίνθιον, -ου, τό.*

DIALOGUE ELEVENTH.

ON ROCKS, STONES, AND THE STRUCTURE OF THE EARTH.

ΠΕΤΡΑΙ, ΛΙΘΟΙ, ΚΑΙ Η ΤΗΣ ΓΗΣ ΚΑΤΑΣΚΕΥΗ.

What shall we do now that the winter is over?

Ἀλλ' ἡμεῖς τί ποτε χρὴ πράττειν, παρελθόντος ἤδη τοῦ χειμῶνος;

When the flowers bloom, I study Botany.

Ἐγὼ, ἅμα[1] *ἀνθοῦσι τοῖς ἄνθεσι τὰ περὶ τὰς βοτάνας μελετῶ.*

And I Geology.

Ἐγὼ δὲ τὴν τῆς γῆς κατασκευήν.

Surely living flowers are more worthy of study than dead stones.

Καὶ μὴν τά γε ζῶντα ἄνθη τῆς σπουδῆς ἀξιώτερά που ἐστὶν ἢ οἱ ἄψῡχοι λίθοι.

I think not; books also are dead, but though dead they are full of wise discourse.

Οὐ σύμφημι· εἶγε δὴ καὶ αἱ βίβλοι ἄψῡχοι μέν εἰσι, σοφῶν δὲ λόγων πλήθουσιν.

But what can a barren rock say?

Πέτρα δὲ δὴ γυμνὴ καὶ ἄκαρπος τί ποτ' ἂν φαίη;[2]

If you attend, I will tell you.

Λέξω, εἰ βούλει προσέχειν.

Well, proceed.

Λέγε δή.

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[1] *ἅμα* with the dat. for *as soon as.*—J. 699.

[2] *ἄν* with opt. expressing possibility.—J. 425: F. 177; C. 43, b, 2.

The rock is full of stereotype forms from the most ancient times.

Πλήθυουσι γὰρ αἱ πέτραι στερεῶν τινων τύπων πάνυ ὠγυγίων.

What types do you mean? I never saw them.

Τοὺς ποίους λέγεις τύπους; οὐ γάρ ποτε ἔμοιγε ἤδη εἰς τὴν ὄψιν εἰσέπεσον.

If you go into a quarry, and cleave the stones, you may stumble on them without difficulty.

Οὐ μὴν ἀλλὰ εἰσελθὼν εἰς τὰ μέταλλα, καὶ τοὺς λίθους κατασχίσας, εὑρήσεις τοὺς τοιούτους· πρόχειροι γάρ.

I never found any in the granite quarries at Aberdeen.

Ἐν τοῖς γε τοῦ γρανίτου μετάλλοις τοῖς κατὰ τὴν Ἀβερδονίαν οὐδενὶ οὐδέποτε τοιουτοτρόπῳ περιέπεσον τύπῳ.

I am not surprised; there are none in granite: but what Xenophanes found five hundred years before Christ in the quarries of Syracuse, and in the flags of Malta, you may find in the coal layers of Scotland — at Dunfermline perhaps, or Tranent. Of course you have heard of the Old Red?

Οὐδὲν θαυμαστόν· ἄκαρπος γὰρ τῶν τοιούτων ὁ γρανίτης· ἀλλ' ὅμως ἅπερ ὁ Ξενοφάνης, ὁ ἀκμάσας φ' ἔτη πρὸ τῆς ἐνστάρκου οἰκονομίας, εὗρεν ἐν ταῖς τῶν Συρακουσῶν λατομίαις καὶ ταῖς τῆς Μελίτης πλαξὶ, ταῦτα δὴ εὕροις ἂν[1] ἐν τοῖς καταχθονίοις τοῦ ἄνθρακος καταστρώμασι παρὰ τῷ Δουμφερμλίνῳ εἰκότως, ἢ τῷ Τρανέντῳ. Ἀμέλει ἧκει πού σοι εἰς τὴν ἀκοὴν ἡ πέτρα ἡ καλουμένη παλαιερυθρά.

O yes; and seen it too!

Πῶς γὰρ οὔ; καὶ εἶδον πρός.

Where?

Ποῦ γῆς;

At Thurso.

Ἐν Θυρσῶνι.

Well; the large Thurso flags are full of all sorts of impressions of strange antediluvian fish.

Καὶ γὰρ αἱ πλάκες αἱ παμμεγέθεις τοῦ Θυρσῶνος ἀθρόους παρέχουσι τοὺς τύπους ἰχθύων τινῶν πάνυ Κρονίων καὶ προσελήνων.

Were they drowned in the Flood?

Ἆρ οὖν ἐπνίγη ἐν τῷ κατακλυσμῷ τὰ ἰχθύδια;

In the mud certainly; and their bodies remain, like a seal stamped in the rock.

Ἐν τῷ πηλῷ μᾶλλον ἢ ἐν τῷ πελάγει· τὰ δὲ σώματα διαμένει, καθάπερ ἐκ σημάντρου τύποι ἐναργῶς ἐσφραγισμένοι εἰς τὴν πέτραν.

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[1] Opt. with ἂν for *licet*.

What kind of fishes are found there?

Τὰ ποῖα εὑρίσκεται ἐνταῦθα ἰχθύδια;

Strange creatures with wings and bright glancing scales, whence they are called ganoid fishes.

Θρέμματα δὴ ἐξηλλαγμένα πάνυ καὶ ἄτοπα, πτέρυγας ἔχοντα καὶ λεπίδας στιλβούσας, ὅθεν δὴ γανοειδὲς ὀνομάζεται τὸ γένος.

Are there any other creatures besides fishes found in the rocks?

Ἆρά γε παρὰ τοὺς ἰχθῦς ἄλλ' ἄττα εὑρίσκεται θρέμματα ἐν ταῖς πέτραις;

O yes! In the limestone rocks of England all sorts of monsters—winged lizards, crocodiles, all sorts of serpents, gigantic toads, mammoths, mastodons, and what not. I have seen them myself.

Καὶ μάλα γε· ἐν ταῖς πέτραις τῆς Ἀγγλίας ταῖς τιτανώδεσι παντοδαπὰ εὑρίσκεται θρέμματα, οἷον σαῦραι, κροκόδειλοι, δράκοντες πολύτροποι, φύσαλοί τινες γιγάντειοι, τὰ ὑπερμεγέθη μαμμώθια, μετὰ τῶν μαστοδόντων, καὶ ὅσα τοιαῦτα. Ἑώρακα αὐτὸς τὰ τέρατα ταῦτα.

Where, I pray?

Ποῦ· ἀντιβολῶ σε.

In the Crystal Palace.

Ἐν τοῖς ὑαλίνοις βασιλείοις.

Oh! mere imitations.

Μιμήματα λέγεις.

Yes; but I have seen the real creatures also at Lyme Regis, at York, and in various parts of England.

Μιμήματα· οὐ μὴν ἀλλ' αὐτὰ ἔτυχον ἰδὼν τὰ θηρία, ἐν τῇ πόλει Λαιμρῆγις, ἐν Ἐβοράκῳ, καὶ ἄλλοθι κατὰ τὴν Ἀγγλίαν.

Do you mean to make a geological tour this summer?

Ἆρ' οὖν ἐν νῷ ἔχεις πορείαν ποιεῖσθαι γεωλογικὴν, κατὰ τὸ ἐπιγιγνόμενον θέρος;

Certainly; with hammer in hand, from Gretna Green to John o' Groat's House, I will knock these strange monsters out of their coffins.

Παντάπασι μὲν οὖν· καὶ γὰρ τὴν σφῦραν ἔχων ἐν τῇ χειρὶ, βαδίζων ἀπὸ τοῦ Γρετναλειμῶνος μέχρι πρὸς τὸ Ἰωάννου Γρώτου οἰκίδιον ἐκκρούσω τὰ παράδοξα ταῦτα θηρία ἐκ τῶν νεκροθηκῶν.

And when you return will you show me the booty?

Καὶ μὴν καὶ ἐπιστρέψας ἔμοιγε δείξειας ἂν τὰ λάφυρα;

Of course; and give you part of it too—that is, provided you promise never again to talk against geology.

Ἀμέλει γοῦν, καὶ δωρήσομαι πρός· ἐπὶ[1] τοῖσδε ὥστε ὑπόσχεσθαί σε μήποτε μηδαμῶς μηδὲν λέγειν, φαυλίζοντα τὴν Γεωλογικήν.

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[1] ἐπί with dat. for conditions of a bargain.—J. 633, 3; F. 86; C. 83, obs. 10 b, 93*.

That I do; you have taught me how to find sermons in stones.
And good in everything, I hope.—Farewell!

Κείσθω ταῦτα· καὶ γὰρ ἐδίδαξάς με καὶ ἐν τοῖς λίθοις εὑρεῖν λόγους.
Καὶ δὴ καὶ ἐν ἅπασιν τὸ ἀγαθὸν, ὡς ἐλπίζω γε. Ἔρρωσο.

ADDITIONAL WORDS AND PHRASES.

Agate—*ἀχάτης, -ου, ὁ.* Alkaline, ashes—*κονία, -ας, ἡ.* Arsenic, red—*σανδαράχη, -ης, ἡ.* Blood-stone—*αἱματίτης, -ου, ὁ.* Calamy, white—*πομφόλυξ, -υγος, ἡ.* Copper, oxide of—*λεπὶς χαλκοῦ.* Carbonate of soda—*λίτρον, νίτρον, -ου, τό.* Litharge—*λιθάργυρος, -ου, ἡ.* Loadstone—*Ἡρακλεία λίθος, ἡ.* Orpiment—*ἀρσενικόν, -ου, τό.* Petrifaction—*ἀπολίθωσις, -εως, ἡ.* Pumice—*κίσηρις, -εως, ἡ.* Silex—*χάλιξ, -ικος, ὁ* and *ἡ.* Foliated sulphate of lime—*σεληνίτης λίθος.* Sulphurate of iron—*πυρίτης, -ου, ὁ.* Inlaid with precious stones—*λιθοκόλλητος.* A vein—*διαφυή, -ῆς, ἡ.*

DIALOGUE TWELFTH.

ON CHEMISTRY.

Well! I see you are just come from the Chemistry class; what did the Professor say?
He said that chemistry was the most interesting of the sciences.
This is the old adage; all shopmen praise their own wares.
Yes; no doubt he praised his subject that the students might take an interest in it; but I agree with him it is both interesting and useful.

Would it were also pleas-

ΠΕΡΙ ΧΗΜΕΙΑΣ.

Ἀλλὰ σύγε ἄρτι ἥκεις ἐκ τοῦ ἀκροατηρίου τῆς χημείας· Τί δὴ λέγων ἐτύγχανεν ὁ καθηγητης;
Τὴν χημείαν ἀπεφαίνετο παρ' ἄλλας ἐπιστήμας ἔχειν τὸ ἐπαγωγόν.
Τοῦτο δὴ τὸ τῆς παροιμίας· ἕκαστος ἐγκωμιάζει τὰ ἐν αὑτοῦ καπηλείῳ κάπηλος.
Ἐπῄνει γάρ τοι περὶ οὗ ὁ λόγος ἦν αὐτῷ, ἵνα δὴ οἱ μαθηταὶ σπουδαίως περὶ τὸ πρᾶγμα σπουδάζοιεν· καίτοι συγκατατίθεμαι αὐτῷ ἐπαγωγὸν φάσκοντι εἶναι τὴν ἐπιστήμην ταυτηνὶ καὶ χρησίμην.
Εἴθε καὶ ὡσαύτως εἴη τερπνή.

ant! but the smells are often hateful; and last year I was almost choked with chlorine gas, which my cousin Tom, dabbling in these matters, was preparing,—burning my finger also at the same time severely with phosphorus.

Ἀλλὰ μὴν αἵ γε ὀσμαὶ βδελυκταί τινές εἰσιν· καὶ μὴν καὶ πέρυσι παρὰ μικρὸν ἀπεπνίγην τῇ τοῦ χλωρίου ἀτμίδι, ἣν παρακευάζων ἐτύγχανε Θωμασίδιον ὁ ἀνεψιός μου, τῶν τοιούτων δήπου ἀκροθιγῶς ἁπτόμενος, πρὸς δὲ τούτοις τῷ φωσφόρῳ καύσας μοι τὸν δάκτυλον ὀδυνηρῶς.

No doubt great care is necessary in performing experiments: I observed that, whenever the Professor handled phosphorus, he was particularly careful, and sometimes used small pincers.

Ἀμέλει μεγίστην δεῖ ἐπιμέλειαν ποιεῖσθαι ὅσοι ἂν εἰς διάπειραν ἴωσι τῶν στοιχείων· ἠσθόμην ἐγὼ τὸν καθηγητὴν, ὁσάκις τοῦ γε φωσφόρου πεῖραν λάβοι,[1] πάντα διὰ ἀκρῑβοῦς πράττοντα εὐλαβείας, καὶ δὴ καὶ ἐνίοτε ἐν ταῖς χερσὶ μικράν τινα ἔχοντα λαβίδα.

I understand chemistry is altogether a modern science.

Τὴν χημείαν φασὶ τῶν πάνυ νεοκτίστων ἐπιστημῶν εἶναι· οὐχ οὕτως;

Yes; Empedocles taught that there were four elements, where now chemists number about sixty simple bodies.

Οὕτως· ὁ γοῦν Ἐμπεδοκλῆς φορτικῶς που διισχυρίσατο τέτταρα εἶναι τὰ τῶν ὅλων στοιχεῖα, ὅπου γε τὰ νῦν οἱ τεχνικοὶ ὡς ἑξήκοντα ἐξαριθμοῦνται τὰ πρῶτα σωμάτια.

What were the elements of Empedocles?

Τὰ δὲ τέτταρα ταῦτα ποῖά τινα ἦν, τὰ τοῦ Ἐμπεδοκλέους;

What every one knows: air, fire, earth, and water,—which are all compounds.

Ἅπερ δὴ καὶ νήπιος ἂν φαίη, δηλαδὴ ὁ ἀήρ, τὸ πῦρ, ἡ γῆ, καὶ τὸ ὕδωρ.

Is water not an element?

Ἐκεῖνο[2] λέγεις, ὡς οὐδὲ τοῦ ὕδατος στοιχείου ὄντος;

Certainly not; it is composed of one volume of oxygen and two of hydrogen,—a liquid made up of two gases.

Πῶς γάρ· εἴγε δὴ σύνθετόν ἐστι τὸ ὕδωρ, ἐξ ἑνὸς μὲν μεγέθους τοῦ ὀξυγόνου, δυεῖν δὲ τοῦ ὑδρογόνου, ὑγρὸν δήπου ἐκ δυεῖν συνεστηκὸς ἀέρων.

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[1] A recurrent action, in past time, preceded by ὅτε, ὁσάκις, ὅς, ὅστις, etc. takes the opt.—J. 843; F. 188; C. 40, 1 b.

[2] ἐκεῖνο like *illud* in Latin, often used for τόδε or τάδε to emphasize what is immediately to be mentioned.—J. 657; F. 101; C. 30, c.

But the air we breathe, I presume, is quite simple.

Ὁ δὲ ἀήρ που, ᾧ χρώμεθα ἀναπνέοντες, ἁπλοῦς ἐν τοῖς μάλιστα.

By no means; the air is a mixture of four-fifths of a dull inert gas called nitrogen, and one-fifth of an active vital element called oxygen.

Οὐ δῆτα· σύνθετον γάρ τοι ὁ ἀὴρ, οἷα δὴ[1] συγκείμενος ἐκ τεττάρων μὲν πεμπτημορίων ἀργοῦ τινος καὶ νωθροῦ ἀέρος ᾧ τοὔνομα νιτρογόνον, ἑνὸς δὲ πεμπτημορίου στοιχείου μάλα δραστηρίου καὶ ζωτικοῦ, καλουμένου ὀξυγόνου.

You astonish me! What do your modern wise men make of fire?

Θαυμάσια λέγεις· ἀτὰρ περὶ τοῦ πυρὸς τί ποτε λέγετε ὑμεῖς, οἱ νῦν σοφισταί;

Fire is not matter; it is a motion. You may produce heat by simple friction, and elicit sparks by striking the pavement with your heel. Now the cause of this motion is oxygen. Therefore the Professor said it was necessary for so much dull nitrogen to be in the air in order that the energetic oxygen might not burn us all up.

Τάδε λέγομεν, τό γε πῦρ οὐδὲν ἔχειν ὑλικὸν, κίνησιν γὰρ εἶναι. Ἔστι μέντοι ἀποτελεῖν τὸ θερμὸν ψιλῇ τῇ τρίψει, καὶ δὴ καὶ σπινθῆρας ἐξέλκειν τῇ πτέρνῃ ἐκκρούοντα τὰς πλάκας κατὰ τὴν ὁδόν. Τῆς δὲ τοιαύτης κινήσεως αἴτιον γίγνεται τὸ ὀξυγόνον. Ἔφη τοίνυν ὁ καθηγητὴς ὡς ἀναγκαῖον εἴη ὄγκον νιτρογόνου τηλικοῦτον ἐνυπάρχειν τῷ ἀέρι, ἵνα δὴ μὴ καταφλεχθῇ τὸ τῶν ὅλων σύνταγμα διὰ τὸ λίαν ἐνεργητικὸν τοῦ ὀξυγόνου.

Oh, wonderful! I shall certainly join the chemistry class with you, in spite of the sulphuretted hydrogen and the other Tartarean exhalations.

Θαυμάσια λέγεις· βούλομαι, τῷ ὄντι, συμφιλοσοφεῖν σοι περὶ τὴν χημείαν, βίᾳ τῶν ἀποτροπαίων δυσωδιῶν, τῶν τε ἄλλων, καὶ δὴ καὶ τοῦ ὑδρογόνου τοῦ ἀποτεθειωμένου.

You are wise. A man should not be too sensitive about smells, especially in Edinburgh. Come with me, and I will show you how to prepare oxygen from black oxide of

Σοφὸς σύγε ταῦτα λέγων· οὐ γὰρ δεῖ περὶ τὰς ὀσμὰς ὀξυπαθέστερον ἔχειν[2] ἄλλως τε καὶ ἐν Ἐδιναπόλει. Τοιγαροῦν ἀκολουθήσας μοι ὄψει πῶς δεῖ ποιεῖν τὸ ὀξυγόνον ἐκ τοῦ μέλανος ὀξειδίου τοῦ μαγγανησίου·

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[1] οἷα δή, like ἅτε δή; above, p. 29.

[2] ἔχειν, with an adverb, to be in any state or condition of mind or body, like διάκειμαι.—J. 528; C. 74, obs.

manganese; and then your eyes shall be dazzled with some brilliant combustion. I am a cunning old fox, and know how to handle both chlorine and oxygen.—Come along!

ἐπὶ δὲ τούτοις[1] ἐπτοημένος τοὺς ὀφθαλμοὺς, ὑπερλάμπρας τινὰς τῶν πυριφλέκτων στοιχείων μαρμαρυγὰς θεώμενος, συνθαμβήσεις. Καὶ γὰρ ποικίλος ἐγὼ, ἔν γε τούτοις, ἀλώπηξ, καὶ οἷος μεταχειρίζεσθαι τό τε χλώριον καὶ τὸ φωσφόρον εὖ μάλα τεχνικῶς· Ἴωμεν.

ADDITIONAL WORDS AND PHRASES.

Affinity—*συγγένεια, -ας, ἡ.* Alumina—*ἄργιλλος, ἡ.* Alum—*στυπτηρία, -ας, ἡ.* Carbon—*ἡ ἀνθρακικὴ ὕλη.* Carbonic acid—*ἀνθρακικὸν ὀξύ.* Condensation—*ἐπιπύκνωσις, -εως, ἡ.* Crucible—*χωνίον, -ου, τό.* Decoction—*ἀφέψημα, -ατος, τό.* Disengage *or* liberate—*ἐκλύειν.* Ductility—*ὀλκιμότης, -ητος, ἡ.* To distil—*ἀποσταλάζω.* To dissolve—*διαλύω.* Expansion—*ἔκτασις, -εως, ἡ.* Fixed—*ἔμμονος.* Glass vessel shaped like a gourd—*σικύα, -ας, ἡ.* Laughing gas—*πρωτοξείδιον τοῦ νιτρογόνου.* Malleability—*σφῦρηλατηρισμός, -οῦ, ὁ.* To melt—*τήκομαι.* Muriatic acid—*ὑδροχλωρικὸν ὀξύ.* Nitric acid—*νιτρικὸν ὀξύ.* Phosphate of lime—*φωσφορικὴ τίτανος.* Pneumatic trough—*χημικοπνευματικὴ συσκευή.* Precipitate—*καταβυθισμός.* Quartz—*χαλική, ῆς, ἡ.* Receiver—*δοχεῖον, -ου, τό.* Sulphate of lime—*γύψος, -ου, ἡ.* Sediment—*ἴζημα, -ατος, τό.* To separate—*ἀποχωρίζω.* Smelting furnace—*χωνευτήριον, -ου, τό.* Soda—*νάτρον, -ου, τό.* Common salt—*ὑδροχλωρικὸν νάτρον.* Test—*δοκιμαστήριον.* Tube or pipe—*σωλήν, -ῆνος, ὁ.* To unite—*ἑνόω.* Volatile—*πτητικός.*

DIALOGUE THIRTEENTH.

RHETORIC AND BELLES LETTRES.

Good morrow, my dear fellow! what is that you are scribbling—poetry?

Η ΡΗΤΟΡΙΚΗ ΚΑΙ ΤΟ ΦΙΛΟΜΟΥΣΟΝ.

Χαῖρε ὦ θαυμάσιε· ἀλλὰ τί τοῦτο γράφεις οὕτως ἐπιτρόχως; ἦ που ποιήματα;

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[1] *ἐπί*, with the dative, expressive of something precedent which stands as a necessary foundation for what follows.—J. 634, 2; C. 88, obs. 10, b.

Yes; some verses to the moon.

Κομιδῆ μέν οὖν· στιχίδιά γε τινὰ πρὸς τὴν σελήνην.

When did you compose them?

Πηνίκα δὴ ἐποίησας τοὺς στίχους;

At twelve o'clock last night on the top of Arthur Seat.

Χθὲς, τῷ μεσονυκτίῳ, "ἀκροτάτῃ κορυφῇ θρόνου Ἀρτούροιο κάθιζων."

O folly, instead of lying quiet in your bed!

Ὦ τῆς ἀνοίας, δέον[1] γε ἐν τῷ κραββάτῳ ἠρεμεῖν.

I do not know; I am so disturbed in the daytime that I cannot write verses.

Οὐκ οἶδα· καὶ γὰρ καθ' ἡμέραν οὕτως διακόπτουσί με, ὥστε σχολάζειν ταῖς Μούσαις τῶν πάνυ ἀδυνάτων εἶναι.

But perhaps it were wiser not to write verses at all.

Ἴσως δὲ δὴ οὐ χεῖρον μηδένας ἀρχὴν[2] συρράψαι στίχους.

You might as well command the birds not to sing, or the springs not to run water. Not to write verses would be contrary to nature with me.

Δίκαιος[3] ἂν εἴης ὁμοίως ἀπαγορεύειν ταῖς ὄρνισι μὴ[4] ᾄδειν, ἢ ταῖς πηγαῖς μὴ διασκιρτᾶν ἐκ τῶν πετρῶν. Κομιδῆ παρὰ φύσιν ἔμοιγε ἂν εἴη τὸ μὴ συρράπτειν στίχους.

Well, you must not be astonished, if you do not find many readers.

Εἶεν· μὴ εὑρόντα γε ἀθρόους τοὺς ἀναγνώστας οὐδέν σε δεήσει ἐκπλαγῆναι.

I do not mean to publish; I write only to give musical utterance to my feelings.

Οὐ διανοοῦμαι ἐκφέρειν εἰς τὸ φῶς τὰ γεγραμμένα, τόδε μόνον θέλων ἐκφωνεῖν ἐρρύθμως τὰ κινοῦντα τὸν νοῦν.

Wise, wise! What kind of poetry do you like best?

Σοφῶς σύ γε. Τοῦτο δὲ λέγοις ἄν, ποῖον εἶδος τῶν ποιημάτων μάλιστα ἀγαπᾷς;

The drama.

Τὰ δράματα.

You are not writing a drama to the Moon?

Ἦ που τυγχάνεις δρᾶμα τι συγκαττύων σεληνιακόν;

No; this is only a sonnet. But I am entitled to admire what I cannot

Οὐ δῆτα· τὸ γοῦν ποιημάτιον τυννουτονί ἐστι τῶν καλουμένων σονεττίων. Κύριος μέντοι εἰμὶ

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[1] δέον, part. absol. *quum deberes*, and so ἐξόν, *quum liceret*.—J. 700; F. 245; C. 64, obs. 2, c.

[2] ἀρχήν, *omnino*, after a negative.—J. 580, 2; F. 67; C. 50, b*.

[3] δίκαιος, and other adjs. used personally in Greek, for an impersonal or adverbial form in English.—J. 677; F. 69; C. 22, b.

[4] μή after verbs of *forbidding*.—J. 749; F. 277; C. 48, obs. 4, b.

achieve. Shakespeare is my favourite poet.

θαυμάζειν ἅπερ οὐκ ἰσχύω κατορθῶσαι. Ὃν δὲ δὴ ὑπερβαλλόντως θαυμάζω ἐν ὅλῳ τῷ τῶν ποιητῶν λόχῳ ἐστὶν ὁ Σχακσπήρ.

Do you prefer him to Æschylus and the great ancients?

Ἆρ' οὖν προκρίνεις τὸν Ἄγγλον τοῦ Αἰσχύλου καὶ τῶν πάλαι ἐνδόξων τραγῳδῶν;

Every man of sense does.

Καὶ γὰρ πάντες προκρίνουσι, οἵ γε νοῦν ἔχοντες.

But do you not think that the Greek drama was one of the noblest public amusements?

Ἦ που ἔξαρνος εἶ τὰ τῶν Ἑλλήνων δράματα μὴ γενέσθαι τῶν μάλιστα γενναίων ἀγώνων δημοτικῶν;

On the contrary, as a popular recreation I maintain it is superior even to our drama, but not as a drama.

Μᾶλλον δὲ ἀποφαίνομαι διαρρήδην καὶ τῶν καθ' ἡμᾶς δραμάτων κρείσσω γενέσθαι τὰ τῶν Ἑλλήνων, εἰς διαγωγήν γε δημοτικήν, οὐ μέντοι γε ᾗ δράματα.

How am I to understand this?

Πῶς ταῦτα λέγεις;

The Greek tragedy is a composite, containing, as you are aware, four parts —poetry, religion, music, and dancing. No modern drama is so rich.

Καὶ γὰρ σύνθετόν τι τυγχάνει ὂν ἡ τῶν Ἑλλήνων τραγῳδία, ἔχουσά γε, οἶσθα γάρ, τέσσαρα στοιχεῖα, τήν τε ποίησιν καὶ τὰ περὶ τοὺς θεούς, ἔτι δὲ καὶ τὴν μουσικὴν καὶ τὴν ὄρχησιν, ἣν δὴ ποικιλίαν οὐδεμία οὐδαμοῦ προσποιεῖται τῶν γε νῦν τραγωδιῶν.

Religion, for one, is altogether excluded from the modern tragedy.

Τά γε περὶ τοὺς θεοὺς καὶ ἡ καθ' ἡμᾶς τραγῳδία καθ' ἅπαντά εἰσι χωριστά.

From Protestant tragedies certainly.

Ἀληθῆ λέγεις, περί γε τῆς τραγῳδίας τῆς ἐν τοῖς τῶν Διαμαρτῡρομένων τόποις.

This seems a strange divorce.

Παράδοξόν τι ἔμοιγε δοκεῖ ὁ χωρισμὸς οὑτοσί.

Strange indeed; but there are reasons for it, which, however, you will not understand, unless you look a little into the history of the old mysteries.

Ὑπερφυῶς μὲν οὖν· οὐ μὴν ἀναίτιόν γε τὸ πρᾶγμά· τὰς δὲ αἰτίας ὁποῖαι τυγχάνουσιν οὖσαι οὐκ ἔστι διαγνῶναι τοὺς μὴ παρακύψαντας εἰς τὴν τῶν παλαιῶν μυστηρίων ἱστορίαν.

Do you mean the Eleusinian mysteries?

What nonsense you talk! I mean the old ecclesiastical dramas called miracle-plays and mysteries.

There are no such plays now?

Perhaps in Italy and Spain some echoes of them may be found; besides, there is a famous exhibition of a sacred drama every ten years at Ammergau, in Bavaria.

When did they cease to be common?

The Reformation put a stop to them.

Why?

That is a difficult question. Some religious people in Scotland object to the theatre altogether.

Why?

Well, there are various tastes; some people object to wine, some to dancing, some to organs. The Jews had no drama: the Presbyterians denounce what they have. But I have no time to answer all your questions, I hear the bell sounding, I must hurry to College.

Go then; and take your moon-sonnet with you.

Yes; I mean to give it in

Ἦ που λέγεις τὰ μυστήρια τὰ ἐν Ἐλευσῖνι;

Φλυᾶρεῖς ἔχων·[1] τὰ παλαιὰ λέγω δράματα τὰ ἐκκλησιαστικά, τὰ θαύματα προσαγορευόμενα καὶ μυστήρια.

Τῶν τοιούτων δραμάτων οὐχ εὑρίσκεται, τὰ νῦν γε, οὐδέν· οὐχ οὕτως;

Ἐν τῇ γε Ἰταλίᾳ καὶ τῇ Ἰβηρίᾳ ἴσως ἀντηχήσεις τινὲς αὐτῶν περιπλανῶνται· πρὸς δὲ τούτοις διδάσκουσιν ἱερόν τι δρᾶμα ἅνα δέκα ἔτη οἱ χωρῖται οἱ ἐν Ἀμμεργαβίᾳ τῶν Βαβαρῶν.

Πηνίκα δὴ ἐπαύσατο διδαχθέντα τὰ δράματα ταῦτα;

Ἔπαυσεν αὐτὰ ἡ μεταρρύθμισις τῆς θρησκείας, ἡ κατὰ Γερμανίαν.

Πῶς ταῦτα ἐγένετο.

Ἀλλὰ μὴν ἀπορίας ἔχει τάδε οὐκ ὀλίγας. Καὶ γὰρ τῶν ἐνθάδε εὐσεβῶν ἔστιν οἳ συντόνως ἐνίστανται ὡς μὴ δεῖ ἀρχὴν γενέσθαι τὰ θέᾱτρα.

Τί παθόντες;

Ἄλλοι ἄλλαις ἄλλοτε ἥδονται ἡδοναῖς· οἱ μὲν γὰρ τὸν οἶνον, οἱ δὲ τὴν ὄρχησιν ἀπογιγνώσκουσιν, οἱ δὴ τὰ ὄργανα τὰ μουσικά. Καὶ μὴν καὶ οἱ Ἰουδαῖοι ὅλως οὐκ εἶχον τὴν τραγῳδίαν· οἱ δὲ Πρεσβυτερικοὶ ἣν ἔχουσι διαβάλλουσιν. Ἀτὰρ οὐ σχολάζω, τὰ νῦν γε, ἀποκρίνασθαι πρὸς ὅσα ἂν προφέροις ἐρωτήματα· ἀκούω γὰρ ἠχοῦντος τοῦ κώδωνος, καὶ ἀνάγκη ἐπείγεσθαι εἰς τὸ Πανεπιστήμιον.

Ἴθι δή, τὸ σονέττιον τὸ σεληνιακὸν προσλαβών.

Προσλήψομαι γάρ· διανοοῦμαι

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[1] Superfluous use of ἔχω —J. 698; F. 244; C. 34, a.

to the Professor, who has offered a prize for the best sonnet.

I hope you may get it. A night spent on Arthur's Seat under the cold sky deserves to be rewarded.

None of your jeering! I shall never repent my pious service paid to the chaste midnight huntress while you were snoring in your sheets, and your soul juggled by those unreasoned phantasms which men call dreams.

ἐγχειρίσαι αὐτὸ τῷ καθηγητῇ ὃς δὴ ἆθλον προὔθηκε τῷ περὶ τὸ σονέττιον ἀριστεύσαντι.

Εὔχομαί σοι γενέσθαι τὰ ἀριστεῖα· εἴπερ ἀξιώτατοί γε στεφανωθῆναι οἱ κατὰ τὸ μεσονύκτιον ἐπὶ τῆς Ἀρτούρου ἕδρας αἰθριάσαντες.

Σὺ δὲ δὴ μή τώθαζε· ἔμοιγε οὐ μεταμελήσειεν ἄν ποτε τῆς εὐσεβοῦς θεραπείας, τῆς πρὸς τὴν ἁγνὴν τῆς μεσονυκτίας ὥρας κυνηγέτιδα, καθ' ὃν χρόνον σὺ δὴ ἔκεισο ῥέγκων ἐν τοῖς στρώμασι, τὴν ψῡχὴν ἔχων μεμαγγανευμένην ὑπὸ τῶν ἀλόγων φασμάτων, οὓς οἱ ἄνθρωποι καλοῦσιν ὀνείρους.

ADDITIONAL WORDS AND PHRASES.

Accuracy—*ἀκρίβεια, -ας, ἡ.* The argument—*ὑπόθεσις, -εως, ἡ.* To appear before the public—*παριέναι εἰς τὰ πλήθη.* An author—*συγγραφεύς, -εως, ὁ.* Composition—*σύνθεσις, σύνταξις, -εως, ἡ.* Conciseness—*τὸ σύντομον.* Dignity—*σεμνότης, -ητος, ἡ.* Edition—*ἔκδοσις, -εως, ἡ.* Eloquence—*ἡ περὶ τοὺς λόγους δεινότης.* Emendation—*διόρθωσις, -εως, ἡ.* Exhibition of literary talent—*ἐπίδειξις, -εως, ἡ.* A fancy or notion—*νόημα, -ατος, τό.* Fluency—*εὔροια, -ας, ἡ.* A florid writer—*λογοδαίδαλος.* Literary man—*φιλόλογος, -ου, ὁ.* Literary man, superficial—*σοφιστής, -ου, ὁ.* Manuscript—*χειρόγραφον, -ου, τό.* Neatness—*κομψότης, -ητος, ἡ.* Proof—*τεκμήριον, -ου, τό.* Propriety—*τὸ πρέπον, -οντος.* A recension of the text—*διασκευή, -ῆς, ἡ.* Simile—*εἰκών, -όνος, ἡ.* Sketch—*ὑποτύπωσις, -εως, ἡ.* Style—*χαρακτήρ, -ῆρος, ὁ.* Subject of discourse—*τὸ ὑποκείμενον, -ου.* Taste—*φιλοκαλία, -ας, ἡ.* Turgidity—*ὄγκος, -ου, ὁ.* Weight—*τὸ ἐμβριθές, -οῦς.* Wit—*εὐτραπελία, -ας, ἡ.* Coarse wit, buffoonery—*βωμολοχία, -ας, ἡ.*

DIALOGUE FOURTEENTH.

ON ARITHMETIC AND MATHEMATICS.

Will you never have done bending over these circles and triangles, and wasting your brain on the barren relations of space and time?

My dear Sir, you talk of what you do not understand. Mathematics is, next to poetry, the purest element in which the soul delights to move.

What figure is this you were looking at so intently, and puzzling about?

You are an ignoramus. I am not puzzling, only enjoying the beautiful demonstration of the famous forty-seventh proposition of the First Book of Euclid.

Read the proposition.

In every right-angled triangle, the square of the side subtending the right angle is equal to the squares of the two sides containing the right angle.

Hold! hold! I already

Η ΑΡΙΘΜΗΤΙΚΗ ΚΑΙ ΤΑ ΜΑΘΗΜΑΤΙΚΑ.

Ἀλλὰ σύγε οὐκ ἂν παύσαιό ποτε ἐγκύπτων τοῖς κύκλοις τουτοισί καὶ τριγώνοις, κατατρύχων τὸν ἐγκέφαλον περὶ τοὺς ἀπείρους τόπους, τό κενὸν καὶ τὸν χρόνον;

Λαλεῖς, ὦ θαυμάσιε, περὶ ὧν οὐδὲν συνῆκας. Μετά γε τὴν ποίησιν οὐκ ἂν εὕροι τις καθαρώτερόν τι τῶν μαθηματικῶν, ἐν ᾧ πέφῡκε[1] κινεῖσθαι ἡ ψυχή.

Ποιόν τι τὸ σχῆμα τουτί εἰς ὃ ἀτενίζων ἠπόρεις.

Ἀμαθής τις[2] εἶ. Ἐγώ οὐδὲν ἀπορῶ, μᾶλλον δὲ ἐστιῶμαι τῆς κομψῆς ἀποδείξεως τῆς περιβοήτου προτάσεως, τῆς ἐν τῇ πρώτῃ τοῦ Εὐκλείδου βίβλῳ.

Ἀναγνοίης ἂν τὴν πρότασιν.

Ἐν τοῖς ὀρθογωνίοις τριγώνοις, τὸ ἀπὸ τῆς τὴν ὀρθὴν γωνίαν ὑποτεινούσης πλευρᾶς τετράγωνον ἴσον ἐστὶ τοῖς ἀπὸ τῶν τὴν ὀρθὴν γωνίαν περιεχουσῶν πλευρῶν τετραγώνοις.

Ἔχε δὴ αὐτοῦ· ἤδη γὰρ ἄνω καὶ

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[1] πέφυκα, to have a natural genius for doing anything.—J. 668.

[2] Idiomatic use of τις.—J. 659, 4; C. 28, a.

feel quite confused. But why do you call this proposition famous?

κάτω ἕλκεις μοι τὰ διανοήματα. Ταύτην δὲ δὴ τὴν πρότασιν διὰ τί εἶπες περιβόητον;

Because they say Pythagoras first found out the demonstration.

Διότι τὸν Πυθαγόραν φασὶ πρῶτον τὴν ἀπόδειξιν ἐξευρεῖν.

Do you believe that?

Μῶν σὺ ταῦτα πιστεύεις;

Why not? The Samian was unquestionably a great mathematician, and taught that the first principle of all things is number.

Πιστεύω δῆτα· καὶ γὰρ ἦν ὁ Σάμιος ὡς ἀληθῶς δεινὸς περὶ τὰ μαθηματικά, διδάσκων γε τὴν τῶν ὅλων ἀρχὴν εἶναι τὸν ἀριθμόν.

What could he mean by that? I hate arithmetic; and, to confess the truth, am constantly confounding addition and subtraction in my calculations.

Ταῦτα δὲ τί βουλόμενος ἀπεφήνατο; Μῖσῶ τὴν ἀριθμητικήν· καὶ, ἵνα λέγω τὰ ἀληθῆ,[1] λογιζόμενος ἀεὶ λανθάνω οὐ διακρῑνων τήν τε ἀφαίρεσιν καὶ τὴν προσθήκην.

I am sorry for you; for here you plainly confess that you have a weak brain, and claim near relationship with certain savage tribes who cannot count above twenty.

Ἐλυπήθην ἀκούων· ταῦτα γὰρ λέγων δῆλος εἶ ὁμολογούμενος πάνυ μαλακῇ χρῆσθαι τῇ διανοίᾳ, ὥστε δικαίως ἀποδέξασθαι ἀγρίων τινῶν φύλων τὴν συγγένειαν, τῶν μὴ δυναμένων πεμπάζειν ὑπὲρ τὰ εἴκοσι.

Well; don't bother me about figures: at the same time, I should be very glad to hear what Pythagoras meant by making number the first principle.

Εἶεν· ἐμὲ δὲ μὴ κόπτε τοῖς ἀριθμοῖς· οὐ μὴν ἀλλὰ ὅ γε Πυθαγόρας τί ποτε ἐβούλετο θεὶς ἀρχὴν τὸν ἀριθμὸν μάλα ἡδέως ἂν ἀκούσαιμι.

He meant, what any man of sense may see, that all things in the world are measured and calculated.

Ἐκεῖνο γοῦν ἐβούλετο, τοῖς γε νοῦν ἔχουσιν δῆλον, τὸ ἅπανθ' ὅσα ἐν τῷ κόσμῳ ἀριθμοῖς τισι καὶ μέτροις ῥυθμίζεσθαι.

Is there any calculation in the clouds?

Μῶν ῥυθμός τις ἐστὶν ἐν ταῖς νεφέλαις;

Yes; every drop of water, as the chemists will tell you, is composed of cer-

Καὶ μάλα γε· σταγὼν γὰρ ὕδατος πολλοστή, ὡς διδάσκουσιν οἱ χημικοί, σύγκειται ἐξ ὡρισ-

[1] As in Latin *ut vera dicam*; but the infin. also, with ὡς, is used in Greek.—J. 893, d.

tain fixed measures of two gases, oxygen and hydrogen; and, in fact, the whole of chemistry is nicely quantitative, and depends on arithmetic.

μένων τινῶν μέτρων δυεῖν ἀέρων, δηλαδὴ τοῦ ὀξυγόνου καὶ τοῦ ὑδρογόνου· ὅλως δὲ δὴ σύμπασα ἡ χημικὴ κατὰ τὸ πόσον ὁρίζεται ἀκριβῶς, καὶ ἐξήρτηται τῆς ἀριθμητικῆς.

And must I then be an arithmetician in order to study chemistry?

Εἶτα, νὴ Δία, καὶ ἐμὲ μέλλοντα μελετᾶν τὰ χημικὰ δεῖ πάντως διαπονεῖσθαι τὰ περὶ τοὺς ἀριθμούς;

Of course. Time and Space, which you call empty relations, are no doubt empty in themselves, but, like bottles, can easily be filled with good wine. Nothing exists which is not contained by these universal forms.

Κομιδῇ μὲν οὖν· ὁ γὰρ δὴ χρόνος καὶ οἱ ὡρισμένοι τόποι οὓς κενοὺς λέγεις, καθ' αὑτοὺς τῷ ὄντι διάκενοί εἰσιν, ῥᾳδίως δέ, καθάπερ οἱ ἀσκοί, οὐ πολλῷ πόνῳ ἀγαθοῦ οἴνου ἂν ἐκπληρωθείεν. Ὅλως δὴ ἐν τῇ τῶν ὅλων συστάσει ὑπάρχει οὐδὲν ὅ τι οὐχ ὁρίζουσιν ὁ τε χρόνος καὶ οἱ τόποι.

What do you say to Mind?

Εἶτα, περὶ τοῦ νοῦ τί ποτε λέγεις;

Well, I grant that thoughts cannot be measured by inches; but mind can act only through space and time.

Ἐκεῖνο δὴ συγχωρῶ, μὴ δύνασθαι μετρηθῆναι τὰς διανοίας δακτύλων γε λογισμῷ· οὐ μὴν ἀλλὰ ὅ γε νοῦς οὐχ οἷός τε ἐστὶν ἐνεργεῖν χωρὶς τοῦ ποῦ καὶ τοῦ πότε.

Then you mean to say that, unless I study mathematics and arithmetic, I must be a fool?

Τοιγάρτοι ὡς ἐμοῦ ἠλιθίου ἀποβησομένου, μὴ σπουδάσαντος[1] περὶ τά τε μαθηματικὰ καὶ τοὺς ἀριθμούς, οὕτως ἔχεις τὴν γνώμην;

I say that without those universal measures men cannot attain to accuracy in science. You may float about with our good friends the Germans in a region of misty metaphysics.

Ἐκεῖνο δήπου ἀποφαίνομαι, ἄνευ τῶν μέτρων τούτων τῶν πάντα περιεχόντων οὐχ οἵους τε εἶναι τοὺς ἀνθρώπους ἐξακριβοῦν ὁποιανδήποτε ἐπιστήμην. Πάρεστι δήπουθεν μετὰ τῶν χρηστῶν Γερμανῶν ἐν μεταφυσικοῖς τισι κενώμασιν ἔνθα καὶ ἔνθα μετεωρίζεσθαι.

Don't speak against meta-

Σὺ δὲ μὴ κακολόγει τὰ μετα-

[1] μὴ, with aor. part. = *nisi*, with perf. subj.—J. 646, 2; F. 276; C. 48, 1.

physics; that is a vulgar habitude of the English mind.

φυσικά· βανανσικὴ γὰρ ἕξις αὕτη τῆς τῶν Ἀγγλων διανοίας.

Then don't speak you against mathematics. The next time I see you, I hope to find you not ignorant of the difference between $9+2$ and $9-2$, and perhaps even advanced to the comprehension of the great mystery of $(a+b)^2=a^2+b^2+2ab$.

Καὶ σὺ ὡσαύτως μὴ κακολόγει τὰ μαθηματικά. Ἀτὰρ ὕστερον περιτυχών σοι ἐλπίζω οὐ πάνυ ἄπειρον εὑρήσειν σε τοῦ πῶς διαφέρει τὸ $9+2$ καὶ τὰ $9-2$, καὶ μὴν καὶ ἴσως εἰς τοσοῦτον προαχθέντα σοφίας ὥστε καταλαβεῖν τὸ μυστικὸν τόδε $(\alpha+\beta)^2=\alpha^2+\beta^2+2\alpha\beta$.

ADDITIONAL WORDS AND PHRASES.

Angle—*γωνία, -ας, ἡ.* Circumference—*περιφέρεια, -ας, ἡ.* Circle—*κύκλος, -ου, ὁ.* A complement—*παραπλήρωμα, -ατος, τό.* Distance or interval—*διάστημα, -ατος, τό.* Figure—*σχῆμα, -ατος, τό.* Line—*γραμμή, -ης, ἡ.* Magnitude—*μέγεθος, -ους, τό.* A perpendicular—*κάθετος, -ου, ἡ.* A plane—*ἐπίπεδον, ου, τό.* A point—*σημεῖον, -ου, τό.* A ratio—*λόγος, -ου, ὁ.* Segment—*τμῆμα, -ατος, τό.* A straight line—*εὐθεῖα, -ας, ἡ.* A surface—*ἐπιφάνεια, -ας, ἡ.* A triangle—*τρίγωνον, ου, τό.*

DIALOGUE FIFTEENTH.

LOGIC AND METAPHYSICS.

Η ΔΙΑΛΕΚΤΙΚΗ ΚΑΙ ΤΑ ΜΕΤΑΦΥΣΙΚΑ.

Well, my good friend, in what net are you entangling yourself now? You never seem happy unless when you have lost your way in the clouds or in a bog.

Λέγοις ἂν, ἀντιβολῶ σε, ὦ δαιμόνιε, ποίῳ τινὶ δικτύῳ νῦν δὴ τυγχάνεις ἐμπλακείς; καὶ γὰρ οὐδέποτε ἔμφασιν ἔχεις εὐδαιμονοῦντος, εἰ μὴ παρεκτραπείς γε εἰς τὸ νεφελῶδες, ἢ τὸ τελματῶδες.

If I had been a German, I might have lost my way

Ἐγὼ, εἰ Γερμᾶνὸς ἔφυν, εἰκότως ἂν εἰς ὑπερνεφέλους τόπους

in the clouds; but, being as I am, a hard-faced utilitarian Scot, there is no great risk of any such transcendental extravagation.

Of course that is a book on metaphysics over which you are poring. Let me see. Oh, Hegel!

Yes, Hegel; and a very sensible fellow he is too.

You pretend to understand him?

In this book I have found nothing incomprehensible. The account that he gives of the Sophists hits the golden mean between the Whig utilitarian Grote and the old Oxonian Tories, who loved to run down everything Athenian that was the natural outgrowth of democracy.

You say this, who are a plain practical Scot! Who would have thought to find you ballooning about with those transcendental Germans?

I tell you I have plenty of ballast.

But tell me this rather—what use can there possibly be in metaphysics?

Man is a thinking animal.

I can think without help from Kant or Hegel.

μετεωρισθεὶς ἐξετράπην· νῦν δὲ, Καληδόνιος ὢν ἀνὴρ, σκληρομέτωπός τις διηνεκῶς τὰ ὠφέλιμα διώκων, οὐδὲν κινδῡνεύω ταῖς τοιαύταις ὑμεραν θρώποις ἐκτοπισθῆναι φοραῖς.

βίβλος μέντοι μεταφυσικὴ αὕτη ἐστὶν εἰς ἣν ἐγκύπτεις· φέρ ἴδω· ἔα, ἔα, τὸν Ἡγήλιον.

Αὐτὸν τὸν Ἡγήλιον· καὶ, εἴ τις ἄλλος τῶν νῦν φιλοσοφούντων, μάλα συνετὸν ἄνδρα.

Εἶτα σύγε προσποιεῖ ἐπίστασθαι τὰ αὐτῷ δεδογματισμένα;

Ἐν ταύτῃ γε τῇ βίβλῳ εἰς οὐδέν πω προσέπταισα ἀκατάληπτον. Ἃ γοῦν περὶ τῶν σοφιστῶν λέγει δοκεῖ εὐστοχεῖν ἀκρῑβῶς τοῦ μέσου τῶν δυεῖν ἄκρων, δηλαδὴ τοῦ δημοτικοῦ Γρώτου τοῦ τὰ ὠφέλιμα ὑμνοῦντος, καὶ τῶν ἐν Ὀξονίῳ τὰ τῶν δυνατῶν φρονούντων, τῶν Κρονικῶν, οἳ δὴ ἐφίλουν ἀεὶ κατατρέχειν τῶν Ἀθηναίων ὅσα κατὰ φύσιν ἐκ τοῦ δήμου ἐξέβλαστεν.

Ταῦτα σὺ λέγεις, ὁ αὐθέκαστος καὶ σφόδρα ἀληθευτικὸς Καληδόνιος. Τίνι δὴ ἐπῆλθεν ἂν περιπεσεῖν σοι ἀεροβατοῦντι μετὰ τούτων τῶν ὑπερκοσμίων Γερμᾱνῶν.

Ἀλλ' ἐγὼ διισχῡρίζομαι ἱκανὸν ἔχειν τὸ ἔρμα.

Τοῦτο δὲ εἰπὲ μᾶλλον, τί ποτ' ἂν ἔχοι ὄφελος τὰ μεταφυσικά;

Ἔστι δὴ ὁ ἄνθρωπος ζῶον διανοητικόν.

Ἀλλὰ μὴν ἔγωγε, βουλόμενος περί τινος φροντίζειν, οὐδὲν ἐνδεής εἰμι τῆς ἀπὸ τοῦ τε Καντίου καὶ τοῦ Ἡγηλίου βοηθείας.

So you can dance without the dancing-master, but you will dance better with him.

Ὡσαύτως δήπου ἄνευ μὲν ὀρχηστοδιδασκάλου ὀρχήσαιτο ἄν τις, τεχνικώτερον δὲ χρώμενος αὐτῷ.

Have you read Aristotle's Metaphysics?

Ἀνέγνως τὴν τοῦ Ἀριστοτέλους πραγματείαν, τὴν περὶ τῶν μετὰ τὰ φυσικά;

Yes; a little: but it is a very tough book.

Καὶ γὰρ ἐγευσάμην πως· ἔστι δὲ χαλεπωτέρα.

Is it true that Aristotle was an atheist?

Οὐκοῦν ἀληθῆ λέγουσι, λέγοντες ἄθεον εἶναι τὸν Ἀριστοτέλην;

Quite the contrary; in his doctrine of the four causes he excludes the possibility of atheism.

Ἐξ ἐναντίας· εἴγε δὴ ἐξηγούμενος περὶ τῶν αἰτιῶν τῶν τεττάρων ἀδύνατον ἀποφαίνεται μὴ οὐ[1] θεῖναι τὸ θεῖον.

What are the four causes?

Τὰς δὲ ποίας λέγεις αἰτίας;

Well, let us take the example of a sculptor: the first cause is the mind of the sculptor, and his determination to make a statue. This Aristotle calls the beginning of motion. The second cause is in the purpose for which the work is made, as to be placed in some public street. This he calls the cause *on account of which*. The third is the matter out of which anything is made, as the statue out of marble; and the fourth cause is the idea of the thing itself which the sculptor is going to make. This Aristotle called the τὶ ἦν εἶναι, which the medieval metaphysicians translated *quidditas*, what we

Ἐπὶ ἀγαλματοποιοῦ[2] μάλιστά τις ἂν ἴδοι ταῦτα. Ἡ μὲν οὖν πρώτη αἰτία ὁ νοῦς ὑπάρχει ὁ τοῦ δημιουργοῦ, καὶ ἡ αὐτόθεν προαίρεσις τοῦ ποιεῖν ἄγαλμα, ἣν δὴ αἰτίαν προσαγορεύει ὁ Ἀριστοτέλης τὴν τῆς κινήσεως ἀρχήν. Ἐφεξῆς λέγει τὸν σκοπὸν οὗ τυχεῖν βούλεται ὁ δημιουργὸς, τελεσθέντος τοῦ ἔργου, οἷον τὸ ἱδρυνθῆναι τὸ ἔργον ἐν πλατείᾳ τινὶ ὅπου τοῖς ἀνθρώποις περίβλεπτον ἂν εἴη· ταύτην δὴ τὴν αἰτίαν καλεῖ τὸ οὗ ἕνεκα. Ἡ δ' αὖ τρίτη αἰτία ἐστὶν ἡ ὕλη ἐξ ἧς πεποίηται τὸ ἔργον, ὡς ἐκ λίθου λευκοῦ τὸ ἄγαλμα. Τετάρτην δὲ δὴ τίθησιν αἰτίαν τὴν τοῦ πράγματος ἔννοιαν, ἤτοι εἶδος, οἷον ἡ θεοῦ τινὸς ἢ στρατηγοῦ, ὃ βούλεται πλάττειν ὁ δημιουργός· ταύτῃ δὴ τῇ αἰτίᾳ προσέθηκεν ὁ φιλόσοφος τοὔνομα τὸ τὶ ἦν εἶναι, Ῥωμαϊστὶ quidditas, μεταφρασ-

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[1] μὴ οὐ before infinitive, after certain words implying a negation.—J. 750; F. 293; C. 48, 4, c.

[2] ἐπί with gen. *in the case of*.—J. 633; C. 83, 10, a.

might call the *whatness* of the thing, or that which makes it what it is, as distinguished from other things.

θὲν ὑπὸ τῶν κατὰ τὸν μεσαιῶνα προσκειμένων τῇ ἀπὸ τοῦ Ἀριστοτέλους σοφίᾳ· ἴσως δὲ καὶ οἱ καθ' ἡμᾶς λέγοιεν ἂν *the whatness of the thing*, δηλαδὴ τὸ τὸν τύπον ὁρίζον τοῦ εἴδους ᾗ γε τῶν ἄλλων εἰδῶν διαφέρει.

All very fine; but what has this to do with the theism of Aristotle?

Κομψὰ ταῦτα· τεκμήριον δὲ δὴ τί ἔχει τοῦ νομίζειν θεοὺς τὸν Σταγειρίτην;

Who would have thought that you would not see that the four causes are all contained in the one eternal and infinitely wise energy which we call God?

Τίς ἂν ᾠήθη οὐχ ὁρᾶν σε τὰς αἰτίας ταύτας συμπάσας ἀναγκαῖον εἶναι ἀνάγειν εἰς μίαν πηγὴν, δηλαδὴ τὴν ἐνεργοῦσαν δύναμιν, τὴν ἀΐδιον καὶ ἀπέραντον καὶ πάνσοφον, ἣν καλεῖ ἕκαστος τὸν Θεόν;

Indeed! so metaphysics is just another name for theology?

Εἶτα ταὐτὰ εἶναι τῇ θεολογίᾳ τὰ μεταφυσικά· οὕτως λέγεις;

Just so; and every man who believes in the doctrine of causes must be a theologian, and must be a metaphysician.

Οὕτως· καὶ μὴν καὶ ἀνάγκη ἅπαντας, ὅσοι τὰς τέσσαρας αἰτίας ἀποδέχονται, θεολόγους τε χρηματίζειν, καὶ μεταφυσικούς.

What do you say to Logic?

Περὶ δὲ τῆς Λογικῆς τίνα δὴ ἔχεις γνώμην;

Logic dissects and lays bare the laws of thought, and is useful, like any other dissection.

Ἀνατέμνει μὲν οὖν ἡ Λογικὴ καὶ ἀπογυμνοῖ τὰ περὶ τὰ διανοήματα, ὄφελος δὲ ἔχει οἷον ἄλλη ὁποιαδήποτε ἀνατομή;

But is it necessary for the discovery of truth?

Ἐκεῖνο μέντοι ἐρωτῶ· μῶν ἀναγκαία ἐστὶν αὕτη ἡ τέχνη πρὸς τὸ ἐξευρεῖν τὰ ἀληθῆ;

Not absolutely; it is extremely useful however for the exposure of fallacies, besides being, like mathematics, a necessary and purely intellectual science.

Οὐχ ἁπλῶς· ἀλλὰ μὴν εἰς τὸν τῶν παραλογισμῶν ἔλεγχον ῥοπὴν ἔχει μεγίστην· πρὸς δὲ τούτοις, καθάπερ τὰ μαθηματικὰ, διανοίᾳ χρῆται καθαρᾷ μηδὲν ἐνδεὴς οὖσα τῶν ἐκτός.

I once imagined that nothing could ever have induced me to open a book on Logic; but what

ὨΙήθην πάλαι ἐγὼ οὐδὲν οὐδέποτε ἰσχῦσαι ἂν πεῖσαί με βίβλον ἀναγνῶναι περὶ τῆς λογικῆς· τὰ δὲ νῦν ὑπό σου λεχθέντα ὀλίγου

you say almost makes me change my mind.
Change your mind by all means. The man who never changes his mind is either a god or a fool.

δεῖν διαπράττεται ὅπως μεταγνώσομαι.
Μετάγνωθι δή· ὁ γὰρ μηδὲν μηδέποτε μεταγνοὺς ἤτοι μωρός ἐστιν ἢ θεός.

ADDITIONAL WORDS AND PHRASES.

Actuality—*ἐντελέχεια, -ας, ἡ.* Acquired—*ἐπίκτητος.* Conception—*ὑπόληψις, εως, ἡ.* Experience—*ἐμπειρία. -ας, ἡ.* Element—*στοιχεῖον, -ου, τό.* External objects—*τὰ ἐν τῇ αἰσθήσει.* Effects or results—*τὰ ἀποβαίνοντα.* A final end—*τέλος, -ους, τό.* General principles—*ἡ καθόλου ἐπιστήμη.* The infinite—*τὸ ἀπέραντον.* Innate—*ἔμφυτος.* An idea—*ἔννοια, ας, ἡ.* A Platonic idea—*εἶδος, -ους, τό.* Particulars comprehended under a general—*τὰ ὑποκείμενα.* Means to an end—*τὰ πρὸς τὸ τέλος.* Potentiality—*δύναμις.* The sentiments and emotions—*τὸ παθητικόν.* Relation—*τὸ πρός τί.* Sensation—*αἴσθησις, -εως, ἡ.* The subject—*τὸ ὑποκείμενον.* The self-identical—*τὸ ἀεὶ κατὰ ταὐτὸ ὄν.* Absolute being—*τὸ ὄντως ὄν.* The accidental—*τὸ συμβεβηκός.* An affection of substance—*πάθος, -ους, τό.* The possible—*τὸ ἐνδεχόμενον.* A first principle—*ἀρχή.*

DIALOGUE SIXTEENTH.

MORAL PHILOSOPHY.

What book is that you are reading?
Aristotle's Ethics.
Oh, vile!
What do you call vile?
Aristotle.
Why?
Because he is a crabbed and thorny old fellow,

Η ΠΕΡΙ ΤΗΝ ΑΡΕΤΗΝ ΣΟΦΙΑ.

Τίνα ποτὲ βίβλον ἀναγιγνώσκεις;
Τὰ τοῦ Ἀριστοτέλους ἠθικά.
Ἀπέπτυσα.
Τί τοῦτο ἀπέπτυσας;
Τὸν δὴ Ἀριστοτέλην.
Τί παθών;
Διότι χάλεπός τις ἐστὶν καὶ ἀκανθώδης, οὗ δὴ τὴν ὁμιλίαν

with whom I will have nothing to do. I do not care to eat briers.

πάντως ἀπέγνωκα. Οὐχ ἡδέως ἂν ἐστιῴμην τῶν βάτων.

I grant he is not without thorns; but as he himself said of virtue, Though his roots are bitter his fruit is sweet.

Συγχωρῶ ταῦτα· ἀλλ' ὅμως, καθάπερ αὐτὸς ἔλεγε περὶ τῆς ἀρετῆς, πικρὰς μὲν ἔχει τὰς ῥίζας, γλυκεῖς δὲ τοὺς καρπούς.

I prefer the blooming garden of Plato, full of flowers and fragrance.

Αἱρετώτερος ἔμοιγε ὁ τοῦ Πλάτωνος κῆπος ὁ θαλερὸς, ἀνθέων ὑπέρπλεως καὶ ὀσμῆς.

No person denies that Plato is magnificent; but Aristotle perhaps is a more solid architect and a more substantial writer. At least I for one should think it a disgrace that the Ethics of Aristotle were not read in the University.

Οὐδεὶς ἂν ἐξαρνοῖτο μὴ οὐκ εἶναι μεγαλοπρεπῆ τὸν Πλάτωνα· ὁ μέντοι Ἀριστοτέλης ἀρχιτέκτων πού ἐστι μᾶλλον εὐπαγὴς, καὶ συγγραφεὺς γονιμώτερος. Ἐπονείδιστον ἔγωγε ἂν ἡγοίμην μὴ οὐκ ἀναγιγνώσκεσθαι τὰ ἠθικὰ ἐν τῷ πανεπιστημίῳ.

Well, for certain hard heads —Aberdonians, and such like,—he may be better adapted than Plato, whom Cicero, not without reason, calls the god of the philosophers.

Εἶεν· ἴσως γε δὴ σκληροκεφάλοις τισὶ—τοῖς Ἀβερδωνίαθεν καὶ ὅσοι τοιοῦτοι—ἁρμόζοι ἂν μᾶλλον ὁ Σταγειρίτης ἢ ὁ Πλάτων, ὃν δὴ ὁ Κικέρων θεόν τινα ἐν τοῖς φιλοσόφοις δικαίως προσαγορεύει.

Sense is good for all, not for Aberdonians only. Aristotle is the perfection of sense.

Ἀλλὰ μὴν τό γε νοῦν ἔχειν πᾶσιν ὠφέλιμόν, οὐ τοῖς ἐξ Ἀβερδωνίας μόνοις· τῶν δὲ δὴ λίαν νοῦν ἐχόντων ἀναμφισβητήτως κορυφαῖος τυγχάνει ὢν ὁ Ἀριστοτέλης.

A great virtue for common people!

Τοῦτο τὸ νουνεχὲς, ὅπερ ὑμνοῦσιν οἱ πολλοί, καλὴ δήπουθεν ἀρετή ἐστιν τοῖς τυχοῦσι τῶν ἀνθρώπων.

A necessary virtue for all people, and an uncommon virtue sometimes with men of genius.

Ἀναγκαία δὴ ἀρετή τοῖς τε ἄλλοις, καὶ δὴ καὶ τοῖς ἐπὶ τῇ εὐφυΐᾳ σεμνυνομένοις.

What is Aristotle's definition of Virtue?

Ὅρον δὲ δὴ τίνα τίθησιν ὁ Ἀριστοτέλης τῆς ἀρετῆς;

Hear:—By the excellence

Ἄκουε· Ἀρετὴν λέγομεν ἀνθρω-

or virtue of man we mean that which belongs to the soul, and not to the body, and happiness we say consists in the energizing of the soul.

πίνην οὐ τὴν τοῦ σώματος, ἀλλὰ τὴν τῆς ψυχῆς· εὐδαιμονίαν δὲ ψυχῆς ἐνέργειαν λέγομεν.

That sounds very grand.

Σεμνὸν δήπου ἠχεῖ ταῦτα.

Very true also, if you will consider.

Καὶ ἀληθές γε ὑπερφυῶς, εἰ βούλει σκοπεῖν.

Can you prove that he is right in saying that Virtue lies in the mean between two extremes?

Ἔχοις ἂν ἀποφαίνειν ὀρθῶς λέγειν τὸν φιλόσοφον λέγοντα μέσην κεῖσθαι τῶν ἑκατέρωθεν ἄκρων τὴν ἀρετήν;

That is easy; name any virtue, and I will give you the two extremes between which it lies.

Ῥᾴδιον τοῦτό γε· σοὶ γὰρ λέξαντι ὁποιανδήποτε ἀρετὴν ἐγὼ παραυτίκα δηλώσω τὰ δύο ἄκρα ὧν κεῖται ἐν τῷ μέσῳ.

Well, take generosity.

Φέρε νυν, καὶ πεῖραν λαβὲ τῆς ἐλευθεριότητος.

The excess is prodigality or thriftlessness, the defect stinginess or niggardliness.

Ταύτης γοῦν τῆς ἀρετῆς ἡ μὲν ὑπερβολή ἐστιν ἀσωτία, ἡ δὲ ἔλλειψις ἀνελευθερία, ἢ γλισχρότης.

What say you to truth? Can a person be too truthful?

Περὶ δὲ τῆς ἀληθείας τί ἔχεις λέγειν; μῶν ἐσθ' ὅπως ἁμάρτοι ἄν τις ὑπερβάλλων τῷ ἀληθεύειν;

O yes! in many ways; a person may fling pearls before swine, and get himself hanged by a rope of his own making. Children should not play with knives; and truth to fools is a thorn which runs up into their flesh and makes them bleed.

Πολλαχῶς γὰρ· τάχα γὰρ ἂν ὁ προέμενος μαργαρίτας τοῖς ὑσὶν ἀπάγχοιτο ᾧ αὐτὸς παρεσκεύασε σπάρτῳ. Οὐ γὰρ προσήκει τοῖς παιδαρίοις παίζειν ταῖς μαχαίραις· καὶ ὡσαύτως, τοῖς νοῦν μὴ ἔχουσιν ἡ ἀλήθεια εἰς τὴν σάρκα ἀναδραμοῦσα ἕλκει αἷμα.

Who speaks too little truth?

Ποιός τις ἐστὶν ὁ ἧττον του δέοντος ἀληθεύων;

The very prudent and over cautious person, who is always afraid of giving offence, and who habitually betrays wisdom, that he may purchase favour from fools.

Ὁ ἄγαν φρόνιμος καὶ σφόδρα εὐλαβὴς, ὅσπερ δέδιε μὴ, λέγων τι ἐμβριθέστερον, τυγχάνῃ προσκόπτων τοῖς ἀκούουσιν, ὥστε προδοῦναι ἑκάστοτε τὴν σοφίαν, θηρῶν δήπου τὴν χάριν τὴν τῶν μωραινόντων.

I see you have always an answer ready. What is Aristotle's favourite virtue?

Ἡ που ῥᾳδίως ἑκάστοτε ἀποκρίνει, ὦ ἑταῖρε. Ποίαν μάλιστα τῶν ἀρετῶν ἐπαινεῖ ὁ Ἀριστοτέλης;

Greatness of soul.

Τὴν μεγαλοψυχίαν.

I have heard it said that he praises men for pride and arrogance.

Ἀκήκοα λέγοντας ὡς ἐπαινεῖ τοὺς ἀνθρώπους ἐπὶ τῇ τε ὑπερηφανίᾳ καὶ τῷ τύφῳ.

This is not true; nevertheless I cannot deny that there is perhaps a touch too much of stoical *αὐτάρκεια* in his great-souled man.

Ψευδῆ ταῦτα· οὐ μὴν οὐδ' ἀρνοίμην ἂν μὴ οὐ κεχρωματίσθαι τὸν μεγαλόψυχον αὐτοῦ τῇ τῶν Στοικῶν αὐταρκείᾳ ὑπὲρ τὸ δέον.

I once heard a preacher maintain in the pulpit that the ancients knew nothing about humility.

Ἤκουσά ποτε εὐαγγελιστοῦ διισχυριζομένου ἐπὶ τοῦ βήματος τοὺς πάλαι Ἕλληνας πάνυ ἀγεύστους εἶναι τῆς ταπεινοφροσύνης.

The preacher was wrong; pride or overweening self-estimate is constantly spoken against by the wise Greeks as a great sin, and the mother of many sins; the opposite virtue which they approved being of course humility or moderate self-estimate.

Ἥμαρτε ταῦτα λέγων ὁ εὐαγγελιστής· ψέγουσι γὰρ δὴ τὴν μὲν ὕβριν οἱ σοφοὶ τῶν Ἑλλήνων καὶ τὸν τῦφον ὡς δεινήν τινα πονηρίαν, καὶ δὴ καὶ πολλῶν μητέρα ἁμαρτιῶν· τὴν δὲ ταπεινοφροσύνην ἤτοι τὴν μετριότητα εἰκότως ἐπαινοῦσιν ὡς τὴν ἀντίστροφον οὖσαν ἀρετήν.

I wonder how preachers can say these things in the pulpit if they are not true!

Θαυμάζω εἰ[1] τὰ τοιαῦτα λέγουσιν οἱ εὐαγγελισταὶ, μὴ ἀληθῆ ὄντα.

They display great folly in not studying moral philosophy.

Πολλὴ ἄνοιά ἐστιν μὴ οὐ σπουδάζειν αὐτοὺς περὶ τὰ ἠθικά.

But they do attend the moral philosophy class.

Καίτοι ἅπαντές γε φοιτῶσιν εἰς τὸν καθηγητὴν τὸν παραδίδοντα τὰ ἠθικά.

True; but they do not thoroughly meditate on

Οὐ μέντοι ἔγκεινταί γε ταῖς εὐδοκίμοις βίβλοις τῶν πάλαι

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[1] εἰ for ὅτι after θαυμάζω and similar verbs.—J. 804. 9; C. 48. 2.

the great books of the ancient moralists, at least in Scotland.

περὶ τὰ ἠθικὰ φιλοσοφούντων, κατὰ γε τὴν Καληδονίαν.

I cannot but say you are right, at least up to a certain point, but they know much more than they usually get credit for.

Οὐκ ἔσθ' ὅπως οὐ φημὶ ὡς λέγεις τὰ ἀληθῆ, μέχρι γέ τινος· πλὴν πλείω γε ἴσασιν οἱ εὐαγγελισταὶ ἢ οἱ πολλοὶ τῶν ἀνθρώπων πιστεύουσιν.

True; they cannot afford to publish books, and they cannot hope for promotion from a knowledge of Greek philosophy.

Οὐ γὰρ παρείκει αὐτοῖς, οἷα δὴ χρημάτων σπανίζουσιν, ἐκδοῦναι συγγράμματα· οὐ μὴν οὐδ' ἂν ἐλπὶς ὑπολάμπει αὐτοῖς οὐδεμία προβιβασθῆναι ἐν τοῖς περὶ τὸν βίον, διὰ τὸ ἐμπείρους γενέσθαι τῆς τῶν Ἑλλήνων σοφίας.

You hit the nail on the head; if we had only bishops!

Ναὶ σύγε, ταῦτα λέγων ὀξυτάτης ἔτυχες τοῦ πράγματος ἀκμῆς· εἰ γάρ πως συμβαίη ἡμῖν ἐν τῇ ἐκκλησίᾳ τυχεῖν ἐπισκόπων.

Hush! I am a good Presbyterian.

Εὐφήμει, ὦ παῖ· φρονῶ γὰρ ἐγὼ τὰ τῶν Πρεσβυτεριᾱνῶν.

So am I; but you wish impossibilities. We shall never have bishops in this part of the world.

Καὶ ἐγὼ ταὐτά· ἀλλὰ σύγε τυγχάνεις εὐχόμενος τὰ ἀδύνατα. Οὐ μὴ γένωνται οἱ ἐπίσκοποι, ἐν τοῖς ἐνθάδε γε τόποις.

Then I say that we shall never have Greek philosophy wedded to Christian wisdom, as we find it in the great English divines.

Καὶ ἀκόλουθα τούτοις ῥητῶς ἀποφαίνομαι ὡς οὐ μέτεσταί ποτε ἡμῖν γε τῆς τῶν Ἑλλήνων σοφίας μέρος, τῇ τῶν Χριστιανῶν γνώσει κεκρᾱμένης, καθ' ὅν γε τρόπον ἐπὶ τῶν εὐδοκίμων τῆς Ἀγγλίας θεολόγων εὑρίσκεται.

Perhaps we may stumble on some substitute for bishops.

Εἰκὸς περιπεσεῖσθαι ἡμᾶς εὑρήματί τινι τὴν τῶν ἐπισκόπων δύναμιν ἔχοντι, χωρὶς τοῦ ὀνόματος.

What might that be?

Τοῦτο δὲ δὴ τί ποτ' ἂν εἴη;

It is a long story; at present I am not at leisure. To-morrow, if you please, we will discuss the subject. Meanwhile, adieu!

Μακρὸς ὁ λόγος· ἐν τῷ δὲ παρόντι οὐ σχολάζω. Ἄῦριον, εἴ σοι βουλομένῳ ἐστί, καιρὸς ἂν εἴη ταῦτα διεξελθεῖν. Τὰ νῦν ἔρρωσο.

ADDITIONAL WORDS AND PHRASES.

Approbation, excessive love of—*δοξοκοπία, -ας, ἡ.* Abandoned—*ἐξώλης.* Affected—*πεπλασμένος.* To give one's-self airs—*σεμνύνομαι, θρύπτομαι ἐπί τινι.* A bore—*ἐπαχθὴς καὶ φορτικός.* To be arrogant—*φρονηματίζομαι.* A bully—*θρασύδειλος.* Conceited—*τετῡφωμένος.* Choleric—*ἀκρόχολος.* Conscience—*συνείδησις, -εως, ἡ.* Character, natural—*φύσις, -εως, ἡ.* Character, acquired—*ἦθος, -ους, τό.* Crotchety and obstinate—*ἰδιογνώμων.* Curmudgeon—*κίμβιξ, -ικος, ὁ.* Determined and firm—*ἰσχυρογνώμων.* To be elated—*ἐπαίρομαι ἐπί τινι.* A direct blunt fellow—*αὐθέκαστος, -ου, ὁ.* Facetious—*εὐτράπελος.* Forbearance—*ἀνεξικακία, -ας, ἡ.* Free-spoken—*παρρησιαστής, -ου, ὁ.* Gentlemanly—*ἐλευθέριος.* A humorous dissembler—*εἴρων, -ωνος, ὁ.* Grave and pompous—*σεμνοπρόσωπος.* To be moderate—*μετριάζω.* A niggard—*κυμῑνοπρίστης, -ου, ὁ.* Peevish—*χαλεπός.* To be proud of—*μέγα φρονῶ ἐπί τινι.* Pedantic—*μικρολόγος.* Plucky, mettlesome—*θῡμοειδής.* Practical matters—*τὰ πρακτά.* Perfect and complete—*τετράγωνος ἄνευ ψόγου.* Purpose—*προαίρεσις, -εως, ἡ.* Profligate extravagance—*ἀσωτία, -ας, ἡ.* Scurrility—*βωμολοχία, -ας, ἡ.* Selfish—*φίλαυτος.* To be in any state of mind or body—*διάκειμαι, or ἔχω with an adverb expressing condition.* Silly conduct—*ἀβελτερία, -ας, ἡ.* To sober down a person—*σωφρονίζω.* Viciousness—*μοχθηρία, -ας, ἡ.* Vulgar display—*βαναυσία, -ας, ἡ.*

DIALOGUE SEVENTEENTH.

ON LAW AND LAWYERS.

This is a magnificent hall. It is the old Parliament House, where the great council of the nation assembled, when Scotland was a separate kingdom.

And what use is made of it now?

OI NOMOI KAI OI NOMIKOI.

Μεγαλοπρεπὴς δὴ ἡ αὐλὴ αὕτη.

Ἔστι γὰρ τὸ παλαιὸν βουλευτήριον, εἰς ὃ ἡ μεγάλη σύνοδος τοῦ ἔθνους συνελέγετο, καθ' ὃν χρόνον ἡ Καληδονία, οὔπω ἑνωθεῖσα τῇ Ἀγγλίᾳ, κῡρίας εἶχε τὰς ἀρχάς.

Τὰ νῦν δὲ εἰς τί χρησίμη ἐστίν;

It is the place where the lawyers congregate, and walk about waiting to plead their cases. To-morrow, if you come here, you will see the throng of these learned gentlemen with their gowns and wigs.

Ἐνθάδε οἱ συνήγοροι συναγερθέντες περιπατοῦσι, περιμένοντες ἕως ἂν εἰσκληθέντες δικολογῶσι παρὰ τοῖς δικασταῖς. Αὔριον, εἰ βούλει παρεῖναι, ὁρᾴης ἂν τούτους τοὺς τεχνικοὺς ἄνδρας αὐτοῖς τοῖς σύρμασι καὶ φενάκαις.

Where do the judges sit?

Τῶν δὲ δικαστῶν ποῦ εἰσιν οἱ θρόνοι;

In side-rooms. You may see them to-morrow. To-day is a holiday.

Ἐν παροικοδομήμασί τισιν, οὗ δὴ πάρεστιν αὔριον ἰδεῖν· σήμερον γὰρ ἀπραξίᾳ χρῶνται.

What picture is that on the great window?

Τίς ποτε ἡ γραφὴ, ἡ εἰς τὴν μεγάλην θυρίδα ἐγκεχρωσμένη;

That is a painting recently executed, representing James the Fifth, King of Scotland, inaugurating the College of Justice.

Αὕτη ἡ γραφὴ νεωστὶ ἐζωγραφημένη ἔχει Ἰάκωβον τὸν πέμπτον τῆς Καληδονίας βασιλέα καθιεροῦντα τὸ σύστημα τῶν νομικῶν.

Who was the artist?

Τίς ἦν ὁ ζωγράφος;

Kaulbach.

Ὁ Καυλβάχιος.

A German?

Ἆρ οὖν Γερμᾶνός;

Yes; the Germans are the greatest artists in Europe, at least on the great scale, and in the historical style.

Γερμᾶνός· τῇ γὰρ δὴ καλλιτεχνίᾳ διαφέρουσιν οἱ Γερμᾶνοὶ πάντων τῶν ἐν Εὐρώπῃ, ὅσον πέρ γε πρὸς τὸ μέγεθος καὶ τό σεμνὸν τῶν ἱστορικῶν ἔργων.

They are a wonderful people, and whether with the pen, the pencil, or the sword, they seem to give the law to Europe.

Ἀξιοθαύμαστον δήπου ἔθνος οἱ Γερμᾶνοὶ, εἴτε τῷ καλάμῳ, εἴτε τῇ γραφίδι, εἴτε δ' αὖ τῷ ξίφει πρωτεύοντες ἐν τοῖς Εὐρωπαίοις.

No doubt the advocates had recourse to Germany from the consideration[1] that the Germans were likely to do the work better than any native.

Ἀναμφισβητήτως οἱ συνήγοροι ἐτράπησαν πρὸς τὴν Γερμανίαν, ὡς τῶν ἐκεῖ μεγαλοτέχνων ἀνδρῶν τὸ ἔργον εἰκότως τεχνικώτερον ἐργασομένων ὁποιουδήποτε τῶν ἐπιχωρίων ζωγράφων.

I am afraid we are behind in the arts, though cer-

Τοῦτο φοβοῦμαι, μὴ τῇ καλλιτεχνίᾳ τῶν ἄλλων λειπώμεθα ἐθνῶν·

[1] This often expressed by ὡς with gen. absolute.—Jelf, 701; C. 64.

tainly we have good cause to plume ourselves upon our landscape-painters. But tell me, have you passed advocate?

καίτοι δικαίως γε σεμνῦνόμενοι ἐπὶ τοῖς τὴν χώραν ζωγραφοῦσι, καὶ τὰ ὄρη, ἔτι δὲ καὶ τὰς τοῦ τε οὐρανοῦ καὶ τῶν νεφελῶν ποικιλίας, καὶ τὰς τοῦ φωτὸς ἐμμελεῖς μεταβολάς. Ἀτὰρ εἰπέ μοι, ἤ που ἐγκαταλεγεὶς ἤδη τυγχάνεις τῷ τῶν συνηγόρων συστήματι;

No; I pass my first examination to-morrow.

Οὐκ ἔγωγε· πλὴν αὔριόν γε μέλλουσι δοκιμασίᾳ δοκιμάζειν με τῇ πρώτῃ.

On what are you examined?

Ποιά τις ἡ δοκιμασία;

Oh! quite a simple affair: the Institutes of Justinian.

Εὐμαρὲς πάνυ τὸ πρᾶγμα, ἦ εἰσαγωγὴ ἡ εἰς τὴν τῶν νόμων ἐπιστήμην, ἡ τὰ Ἰνστιτοῦτα καλούμενα.

What have you, a Scot, to do with Roman law?

Τί ποτε μέτεστί σοι, Καληδονίῳ γε ἀνδρὶ, τῆς τῶν Ῥωμαίων νομικῆς;

The advocates allow no one to join their body who is ignorant of Latin and Roman law, holding that the general principles of the science are best stated in the Pandects; besides, as a matter of fact, we actually do derive whole sections of our law from the Roman law, as for instance, the doctrine of obligations.

Ἀπαγορεύουσι γὰρ δὴ οἱ συνήγοροι μὴ ἐγγραφῆναι τῷ συστήματι τοὺς μὴ ἐμπείρους τῆς τε Ῥωμαϊκῆς γλώττης καὶ τῆς τῶν Ῥωμαίων περὶ τοὺς νόμους ἐπιστήμης, ὡς δὴ τῶν καθόλου περὶ τοὺς νόμους διασεσαφηνισμένων σαφέστατα ἐν τοῖς Πανδέκταις· καὶ μὴν καὶ, τῶν γε ἡμῖν νομίμων ὁλόκληρα κεφάλαια ἀνάγομεν εἰς τοὺς Ῥωμαίους, οἷον σύμπαν τὸ σύνταγμα τῶν περὶ ἐνοχῶν.

How came this about?

Ταῦτα δὲ πῶς συνέβη;

Ancient Rome bequeathed her language, her laws, and her policy, a wide-working legacy to modern Europe.

Ἡ Ῥώμη ἡ παλαιὰ διέθετο τήν τε γλῶτταν αὐτῆς καὶ τὴν πολιτικὴν σοφίαν καὶ τοὺς νόμους, εὐρυσθενῆ κληρονομίαν τῇ νῦν Εὐρώπῃ.

Don't you think Law a very crabbed and thorny science?

Οὔκουν χαλεπήν τινα καὶ ἀκανθώδη ἡγεῖ τὴν περὶ τοὺς νόμους ἐπιστήμην;

Not at all! Law is like a garden full of well-fla-

Οὐ δῆτα· ὁμοία γὰρ δή ἐστιν ἡ νομικὴ κήπῳ, εὐχύλων μεστῷ

voured and salubrious fruits, but fenced round with a hedge of thorns, these thorns being the forms of process, and a certain cumbrous phraseology lumbering on through centuries.

καὶ ὑγιεινῶν καρπῶν, περιφραγμένῳ μέντοι φραγμῷ ἀκανθῶν. Φραγμὸν δὴ λέγω ἐκ δυεῖν συγκείμενον νόσων, πρῶτον μὲν ἐκ τοῦ ὡς δεῖ μεταχειρίζεσθαι τὴν δικαιολογίαν παρὰ τοῖς δικασταῖς, ἔπειτα δὲ ἐξ ὀγκώδους τινὸς ἑρμηνείας, ἑλκουσης τὸ βάρος φορτικῶς διὰ τῶν ἑκατονταετηρίδων.

And that does not annoy you?

Οὔκουν κόπτει σε ταῦτα;

It would annoy me if I did not know that time makes all these asperities smooth. A workman who works diligently everyday cannot help knowing the names of his tools, be they ever so barbarous.

Κόπον δήπου μοι ἂν παρέχοι, μὴ εἰδότι γε φιλεῖν τὸν χρόνον τὰ τραχέα λεαίνειν, εἴπερ ἀδύνατα[1] δημιουργὸν, καθημερινῇ ἀσκήσει ἐντριβῆ, μὴ οὐκ εἰδέναι[2] τὰ ὀνόματα ὧν μεταχειρίζεται ὀργάνων, κἂν μάλιστα βεβαρβαρωμένα.

You take a comfortable view of what appears to me a very disagreeable business. I once thought of being a lawyer myself, but gave it up from the feeling that I should be smothered in the terrible lumber-room of the endless pedantries which compose the art of pleading.

Νὴ τὸν κύνα, μάλα εὐκόλως ἔχειν δοκεῖς ἐν πράγματι, ὅπερ ἔμοιγε ἑκάστοτε ἀηδὲς φαίνεται, ἐν τοῖς μάλιστα. Καὶ γὰρ αὐτὸς πάλαι ἐν νῷ εἶχον γενέσθαι συνήγορος· ἀπείρηκα δὲ, ὡς δεινὴν πάνυ οὖσαν[3] καὶ πνιγηρὰν τὴν γρυτοδόκην τῆς ἀπεράντου μικρολογίας τῶν τὴν δικανικὴν ἐπαιόντων τέχνην.

You should have gone to a writer's (attorney's) office to learn the details of the forms of process by practice.

Οὕτως δὴ ἐχρῆν παρὰ δικᾱνικῷ τινὶ ἐμπειρίᾳ ἐκμαθεῖν τὰ καθ' ἕκαστα τῶν περὶ τὰς δικαιολογίας τεχνημάτων.

So I did; but I was constantly brought to a stand by their arbitrary

Καὶ μὴν παρὰ συνδίκῳ ἐπραγματευόμην—οὐ μὴν ἀλλ' εἰς ἀπορίας ἑκάστοτε ἐνέβαλέ με οὐ

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[1] Plural for singular.—C. 65. 6.

[2] μὴ οὐ, before infin., after certain words expressing a negative, *supra*, p. 63.

[3] The accus. with part. exactly as the gen., note, p. 71, above.

formalities paraded with such empty gravity.

τὰ πράγματα, ἀλλὰ τὰ περὶ τὰ πράγματα, ἀφοσιώσεως ἕνεκα, σεμνῶς τετραγωδημένα.

Oh, you are too much of a philosopher! you must have a reason for everything. But what are your present studies?

Ἐν τούτοις οὐκ ἐν χώρᾳ τὸ ἄγαν φιλοσοφεῖν· καὶ γὰρ οὐχ ἅπαντα ὁμοίως ἐνδέχεται κατὰ τὸν λόγον ἐξακριβοῦν. Ἀτὰρ, τὰ νῦν, τί μελετᾷς;

I am a medical man.

Ἐπαγγέλλομαι τὰ ἰατρικά.

Ha! Ha! and you work in that filthy dissecting-room, keeping company with death and putridity. Allow me to prefer the forms of process, with the quirks and quibbles, the subtleties and the subterfuges, and the nice shavings of the experts in the art of pleading.

Βαβαί· οὐκοῦν ἐργάζει ἐν αὐχμηρῷ ἐκείνῳ καὶ πιναρῷ ἐργαστηρίῳ, ὅπου ἀνατέμνουσι τὰ σώματα τὰ νεκρά, ὁμιλῶν τῷ τε θανάτῳ καὶ τῇ σηπεδόνι. Ἔμοιγε συγγνώμη εἴη παρὰ σοῦ προκρίνοντι τὰ τε περὶ τὰς δίκας τεχνήματα, καὶ τὰς συμπάσας λεπτολογίας καὶ λυγισμοὺς καὶ στροφὰς καὶ λόγων ἀκρῑβῶν σκινδαλάμους τῶν ἐντέχνως δικαιολογουμένων.

Well, it is a strange thing; the entrance to almost all studies is disagreeable. *Aller Anfang ist schwer*, as the Germans say.

Θαυμάσιον γοῦν τοῦτο· πάντων τῶν ἐπιτηδευμάτων ἡ εἴσοδος χαλεπή — *aller Anfang ist schwer*—τὸ τῶν Γερμᾱνῶν.

Exactly so; I hope you will see me on the bench some day soon, having triumphantly overleaped all that terrible fence of prickles. Meanwhile Justinian waits for me. I have an appointment with my grinder, what they call a coach in Cambridge.

Ἀληθέστατα λέγεις· ἔμεγε ἔλπίζω ὡς ὄψει ποτὲ ἐν μέσῃ τῇ συνεδρίᾳ τῶν δικαστῶν, πηδήματι ὑπερπηδήσαντα νικηφόρῳ ἐκεῖνον τὸν φραγμὸν τὸν ἀκανθώδη. Ἐν τοσουτῳ δὲ μένει με ἐλθεῖν ὁ Ἰουστινιᾱνὸς· καὶ γὰρ ὑπεσχόμην συγγενέσθαι εἰς λόγους τῷ παιδοτριβῇ μου, ὃν δὴ οἱ μὲν ἐπιχώριοι ἀκονητὴν καλοῦσιν, οἱ δὲ ἐν Κανταβριγίᾳ ἄμαξαν.

Just so. Good-bye. I go to dissect the body of a murderer who was hanged last week for poisoning his wife.

Εὔλογα ταῦτα· ἔρρωσο· Ἐγω δὲ ἀπέρχομαι, ἀνατεμῶν τὸ σῶμα αὐτόχειρός τινος, ᾧ βρόχος περιετέθη τῇ παρελθούσῃ ἑβδομάδι, διὰ τὸ φαρμάκῳ διαφθεῖραι τὴν γυναῖκα.

A pleasant occupation! Farewell! Κομψὸν τὸ ἐπιτήδευμα· χαῖρε.

ADDITIONAL WORDS AND PHRASES.

Bring a case into court—*εἰσάγειν δίκην.* Burglary—*τοιχωρυχία, -ας, ἡ.* The bar—*αἱ κιγκλίδες.* A bond—*συμβόλαιον, -ου, τό.* Caution-money—*πρυτανεῖα, -ων, τά.* Charge or accusation—*ἔγκλημα, -ατος, τό.* Consuetudinary law—*τὰ νομιζόμενα.* To be convicted of—*ἁλῶναί τινος.* Defendant—*ὁ φεύγων.* Demurrer—*παραγραφή, -ῆς, ἡ.* Divorce—*ἀπόπεμψις, -εως, ἡ.* Detect—*φωράω.* Equity—*τὸ ἐπιεικές.* Embezzlement—*σφετερισμός, -οῦ, ὁ.* A fine—*ἐπιτίμιον, -ου, τό.* Flogging—*μαστίγωσις, -εως, ἡ.* Hanging—*τὸ κρεμάσαι.* Indictment—*γραφή, -ῆς, ἡ.* Make appearance in Court—*ἀπαντῶ πρὸς δίκην.* The Commissioner of Police—*ἀστυνόμος, -ου, ὁ.* The pursuer—*ὁ διώκων.* Preliminary pleadings to settle the issue—*ἀνάκρισις, -εως, ἡ.* Pillory—*κύφων, -ωνος, ὁ.* Prescription—*προθεσμία, -ας, ἡ.* Pay a penalty—*δίκην δίδωμι.* Resurrectionist—*τυμβωρύχος, -ου, ὁ.* Refer a matter to a judge—*ἐπανάγω.* To sanction—*κῡρόω.* Usufruct—*ἐπικαρπία, -ας, ἡ.* Underlie the law—*ὑπέχω δίκην.* Witnesses, to produce—*μάρτυρας παρέχομαι.*

DIALOGUE EIGHTEENTH.

POLITICS AND FORMS OF GOVERNMENT.

Well, I must say, it is a difficult matter to govern human beings!

What makes you moralise in this fashion?

I am just returned from a public meeting; and there there arose such a wretched yelling, scream-

ΤΑ ΠΟΛΙΤΙΚΑ ΚΑΙ ΑΙ ΠΟΛΙΤΕΙΑΙ.

Ἔργον, ὡς ἀληθῶς, τοῦτό γε, διαχειρίζειν τὰ τῶν ἀνθρώπων πράγματα.

Τί παθὼν τὰ τοιαῦτα σεμνολογεῖς;

Ἥκω ἤδη ἀπὸ συλλόγου δημοτικοῦ· ὅπου δὴ ἐγένετο βοὴ καὶ κραυγὴ καὶ ὀγκηθμὸς περὶ φαύλης τινὸς δασμολογίας ἐπιχω-

ing, and braying about some paltry piece of local taxation, that I wished myself in Bedlam twenty times before the meeting was dismissed. Verily I was ashamed of my species.

ρίας, εἰς τοσοῦτον ὥστε ηὐξάμην εἰκοσάκις εἰς τὸ τῶν φρενοβλαβῶν νοσοκομεῖον μετασταθῆναι, πρὶν διαλυθῆναι τὸν σύλλογον. Ἦ μὴν ᾐσχύνθην ἔγωγε το γένος το ἀνθρώπινον.

I have often been in the same case; but can you tell me how it comes to pass that reasonable beings are often so unreasonable?

Ταὐτὰ ἔπαθον καὶ αὐτὸς οὐχ ἅπαξ· τάδε δὲ ἔχεις εἰπεῖν ὁπόθεν ζῶα λογικὰ οὕτως ἐνίοτε πολιτεύονται ἀλόγως;

No! but I know that tigers are sometimes more pliable than men.

Οὐκ ἔγωγε· οἶδα δὲ τὸ τίγρεων γένος ἔστιν ὅτε μᾶλλον ὂν εὐχείρωτον.

I will tell you; the reason is that man, a complex animal, is driven by many hostile tendencies, besides being liable to be lifted up and overboil with all sorts of heaven-scaling aspirations, and spurred on by unbridled passions, in consequence of which weighty matters are often handled in the manner of a scramble, and everything is pushed to an extreme. If we could be prevailed on to take a more modest measure of ourselves, we should be more easily governed.

Λέξω ἐγώ· φέρεται ὁ ἄνθρωπος —ἅτε δὴ ποικίλον θρέμμα καὶ περίπλοκον—πολλαῖς καὶ ἐναντίαις ὁρμαῖς· καὶ δὴ καὶ πέφῡκε μετεωρίζεσθαι καὶ ἐπιζεῖν παντοίαις φιλοτιμίαις οὐρανομήκεσι, καὶ πάθεσι μυωπίζεσθαι ἀχαλῑνώτοις, ὥστε τὰ ἐμβριθῆ φύρδην πράττειν, καὶ ἕλκειν ἅπαντα εἰς ὑπερβολήν. Εἰ δυνατόν γε εἴη πεῖσαι τοὺς ἀνθρώπους μέτρον ἑαυτοῖς προστιθέναι μετριώτερον, μᾶλλον ἂν εἴη εὔμαρες τὸ εὐνομίαν ὑπομένειν.

What form of government do you think best?

Τίνα δὲ δὴ πολιτείας σύνταξιν νομίζεις ἀρίστην;

Like Aristotle, I wisely refuse to answer that question in the abstract. A monarchy suits a submissive and passive people; but an energetic

Κατὰ τὸν Ἀριστοτέλην σοφός εἰμι ἀρνούμενος μὴ πρὸς τὰ τοιαῦτα ἀποκρῑνεσθαι ἁπλῶς. Προσήκει μὲν ἡ μοναρχία ἔθνει χειροήθει καὶ ἡσύχῳ· δραστήριον δὲ ἔθνος καὶ θῡμῶδες δη-

and high-spirited people demands democracy.

μοκρατικῶς μᾶλλον οἰκεῖσθαι ἀξιοῖ.

Then you are a democrat, and you would hand us over to America to be educated!

Οὐκοῦν δημοκρατικός εἶ, καὶ βούλοιο ἂν παραδοῦναι ἡμᾶς παιδεύειν[1] τοῖς Ἀμερικᾶνοῖς.

Not at all. The democratic element is quite strong enough in Great Britain already, without borrowing from abroad.

Οὐ δῆτα· ἱκανῶς ἤδη ἐπιχωριάζει ἐν τῇ γε μεγάλῃ Βρεταννίᾳ τὸ δημοκρατικόν, ὥστε μηδὲν μηδαμῶς ἀναγκαῖον εἶναι ἔξωθεν προσλαβεῖν.

Then you do not advocate a pure democracy.

Οὔκουν ἐπαινεῖς ἄκρατον τὴν δημοκρατίαν.

Of course not. I have nothing to say in favour of any unmixed form of government. All unmixed polities are meagre and monotonous compared with the variety and wealth of mixed constitutions.

Μὰ Δία οὐκ ἔγωγε· πῶς γάρ· ἀβοήθητος δὴ, ἐμοῦ γε ἕνεκα[2] ἔσται ἄκρατος ἑκάστη πολῖτεία, κἂν εἰ καλλίστη ἐστίν. Αἱ γὰρ τοιουτότροποι σύμπᾶσαι ἰσχνόν τι ἔχουσι καὶ ψυχρὸν, πρός γε τὴν ποικιλίαν καὶ τὴν ἀφθονίαν, τὴν ἐν τοῖς ἐμμελῶς κεκρᾶμέναις πολιτείαις.

I believe Aristotle, Cicero, Polybius, and all the wisest ancients were in favour of the happy tempering which arises out of the mixture of contraries.

Ὁ γοῦν Ἀριστοτέλης, φασὶ, καὶ ὁ Κικέρων καὶ ὁ Πολύβιος καὶ τῶν πάλαι συγγραφέων ὅσοι σοφώτατοι ἐπῄνουν τὴν εὐκρᾶσίαν, τὴν ἐκ τῆς τῶν ἐναντίων μίξεως.

Yes; and the greatest modern writers to boot.

Πάνυ μὲν οὖν· καὶ πρός γε οἱ εὐδοκιμώτατοι τῶν νῦν συγγραφέων.

I admire an energetic democracy as I do a mettlesome steed at full gallop; but the horse requires a rein, and democratic vigour without the aristocratic check is apt to run into excess.

Θαυμάζω ἐνεργητικὴν δημοκρατίαν, ὥσπερ καὶ ἵππον θῡμώδη δρόμῳ καλπάζοντα ἐντενεῖ· οὐ μὴν ἀλλὰ δεῖται ὁ μὲν ἵππος χαλινοῦ, ἡ δὲ δραστηριότης ἡ δημοκρατικὴ, μὴ ἔχουσα ἐποχὴν ἀριστοκρατικὴν, φιλεῖ φέρεσθαι εἰς τὸ ἄγαν.

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[1] Verbs of *handing over, delivery*, etc., which are followed by the participle in *dus* in Latin, take in Greek the infin. act. or passive.—F. 218; C. 81 c.

[2] *So far as I am concerned; for me*, p. 34, *supra*.

That is Aristotle's doctrine; but I am afraid our modern Liberals will not accept him as a teacher.

Ταῦτα δέ ἐστιν ἀκριβῶς ἃ διδάσκει ὁ Ἀριστοτέλης· φοβοῦμαι δὲ δὴ μὴ οἱ νῦν τὰ τοῦ δήμου φρονοῦντες οὐκ ἀποδέχωνται τὴν αὐτοῦ σοφίαν.

That is just the danger; the mass of the people, blown up by windy flatterers, get possessed with the conceit that they require no check, and so they are apt to bubble over and to explode, like a crazy boiler from too much steam.

Ἐν τούτῳ δὴ ὁ κίνδῡνος· ὁ γοῦν πολὺς λεὼς, ὑπο τεθυμμένων πεφρονηματισθεὶς κολάκων, δαιμονᾶν φιλεῖ τῷ δοξαρίῳ, ὡς μηδενὸς μηδαμῆ δεόμενος χαλινοῦ, ὥστε ἐπιζεῖν δὴ, καὶ παταγῆσαι διὰ τὴν λίᾶν ἀτμίδα, σαπροῦ δίκην λέβητος σιδηροδέτου, ἐν μηχανῇ ἀτμοκῑνήτῳ.

You do not fear anything of this kind, I hope, in reference to the British Constitution?

Ἦ που τοιοῦτον τι ἐλπίζεις ἀποβήσεσθαι περὶ τῆς ἐνθάδε πολῑτείας;

I am no prophet; but I should think Great Britain just as likely to make a great blunder in the slippery business of reforming its constitution as any other country. The results of time have given us some very combustible materials, which it is not every man's business to deal with.

Οὐ μάντις ἔγωγε· τὴν δὲ δὴ μεγάλην Βρετανν́ιαν πιστεύω μηδὲν ἧττον ἢ ἄλλο ὁτιοῦν ἔθνος οἵαν ἁμαρτεῖν ἐν τῷ σφαλερῷ ἔργῳ τοῦ διορθῶσαι τὴν πολῑτείαν. Οὐκ ὀλίγα γε τῶν καυσίμων πεπόρικεν ἡμῖν ὁ πολὺς χρόνος, ἅπερ οὐ παντός ἐστι διαχειρίζειν.

Well, not in my day at least!

Εἶεν· οὐκ ἐμοῦ γε ζῶντος;

After us the deluge! a most comfortable maxim; and I for one hope to slip into my grave in peace, crowned with the mossy honours of old age, but scathed by no whiff of gusty resolution. But you are a young fellow, and when the next Reform Bill comes, some thirty years hence—

Γένοιτο, ἡμῶν οἰχομένων, ὁ κατακλυσμός· καλὴ, νὴ Δία, ἡ γνώμη καὶ μάλα εὐπαθής· καὶ ἔγωγε ἐπίδοξός εἰμι εἰς τὸν τάφον ὀλισθεῖν, γήρως μὲν εὐρῶτι καὶ πάχνῃ ἐστεφανωμένον, τῶν δὲ δεινῶν, συν θεῷ, ἄθικτος καταιγιζόντων νεωτερισμῶν· σὺ δὲ πάνυ νέος τις εἶ, καὶ ἐπειδὰν, πρὸς τοῖς ἄρτι διορθωθεῖσιν ἄλλο τι ἀφῑκηται πολίτευμα διορθωτικὸν, τριάκοντα περίπου ἔτη ἀπὸ τοῦδε—

What then?

Perhaps you will awake some morning sitting on the rim of a volcano, which will not be favourable for the digestion of your breakfast.

Well, after all, I would rather be blown up in a popular tumult than rot away under the living death of an absolute despotism.

So would I perhaps; but the sorrow is that these violent outbreaks of popular violence are generally the prelude to despotism, and a despotism which, having once obtained a footing, may last for centuries.

May God preserve us from such a fate!

Amen! say I.

Εἶτα τί γενήσεται;

Εἰκὸς ἐγερθήσεσθαί ποτε σὲ καθήμενον ἐπὶ τῶν χειλῶν κρατῆρος ὄρους πυρπνόου, ὅπερ οὐ συμβαλεῖται πρὸς τὴν τοῦ ἀκρατισμοῦ κατεργασίαν.

Ἀλλ' ἐγὼ μέντοι ἀποδεξαίμην ἂν ἐν στάσει διαρριφῆναι δημοτικῇ μᾶλλον ἢ βίον βιοὺς ἀβίωτον κακασήπεσθαι ἐν ἐσχάτῃ τυραννίδι.

Ἴσως καὶ ἐμοὶ ταῦτα αἱρετά· ἀλλὰ μὴν ἐν αὐτῷ τούτῳ κεῖται τὸ δεινόν, τῷ τοὺς τοιοῦτους βίας δημοτικῆς ῥύακας, ὡς ἐπὶ τὸ πλεῖστον, τὸ ἐνδόσιμον εἶναι τυραννίδος, ἥ δὴ, ὁρμητηρίου τυχοῦσα, πολλὰς ἂν διαμένοι ἑκατονταετηρίδας ἀκράδαντος.

Ἀλλὰ μὴν τῶν τοιούτων δεινῶν ὁ Θεὸς ἡμῖν ἀλεξητήριος γένοιτο.

Γένοιτο δή.

ADDITIONAL WORDS AND PHRASES.

The army—*τὸ μάχιμον*. Auditor of public accounts—*λογιστής, -οῦ, ὁ*. Ballot-box—*καδίσκος, -ου, ὁ*. Body-guard—*οἱ δορυφόροι*. A bill, to bring in—*εἰσάγειν εἰς βουλήν*. Bribery—*δεκασμός, -οῦ, ὁ*. Club, political—*ἑταιρία, -ας, ἡ*. Consul, foreign—*πρόξενος, -ου, ὁ*. Commissioner of Public Works—*ἐπιμελητής, -οῦ, ὁ*. Commissioners of Woods and Forests—*οἱ ὑλωροί*. Conservatives—*οἱ τὰ καθεστῶτα μὴ κινοῦντες*. Commons, House of—*βουλευτήριον, -ου, τό*. Canvassing—*ἐρῖθεία, -ας, ἡ*. A dictator—*αἰσυμνήτης, -ου, ὁ*. Electors, to put one's-self on the roll of —*ἀπογράφομαι*. A resident foreigner—*μέτοικος, -ου, ὁ*. To job—*καταχαρίζομαι*. Leader of a party—*προστάτης, -ου, ὁ*. Lords, House of—*γερουσία, -ας, ἡ*. Member of Parliament—*σύνεδρος, -ου, ὁ*. Magistrates—*οἱ ἄρχοντες*. The navy—*τὸ ναυτικόν, -ου, τό*. Politic, the body—*τὸ πολιτικόν*. To be a place-hunter—*σπουδαρχιάω*. Principle,

the fundamental of a constitution—*ὑπόθεσις, -εως, ἡ.* Business, to conduct—*χρηματίζω.* To be a public man—*πράττειν τὰ τῆς πόλεως.* A spy—*ὠτακουστής, -οῦ, ὁ.* To be a trimmer—*ἐπαμφοτερίζω.* Taxes, to pay—*ὑποτελεῖν φόρους, or τὰ τέλη εἰσφέρειν.* Treasury—*ταμιεῖον, -ου, τό.* Upper classes—*οἱ γνώριμοι, οἱ δυνατοί.*

DIALOGUE NINETEENTH.

ON LATIN LITERATURE.

The talk we had yesterday about politics made me think about the Romans, who surely were great politicians;

"*Romanos rerum dominos gentemque togatam.*"

Yes; they understood war and discipline. By discipline, Rome, though taken, was not conquered by the Gauls; by the want of discipline, among other causes, France has been laid prostrate beneath the weighty strategy of Moltke, and the well-drilled youth of Germany. Are you fond of Latin?

Indeed I am; there is a lofty senatorian tread about it which I admire; and I confess I like it

Η ΡΩΜΑΙΚΗ ΦΙΛΟΛΟΓΙΑ.

Τὰ *χθὲς ἡμῖν διαλεχθέντα περὶ τῶν πολιτικῶν ὑπέμνησέ με τοὺς Ῥωμαίους ὡς πάνυ ἄκρους ὄντας ἐν τοῖς πολιτικοῖς·*

"*Romanos rerum dominos gentemque togatam.*"

Ἐμπειρότατοι γὰρ ἦσαν τοῦ τε πολέμου καὶ τῆς πειθαρχίας. Τῇ γοῦν τῆς πειθαρχίας δυνάμει, καίπερ αἱρεθείσα ὑπὸ τῶν Κελτῶν, ἡ μὲν Ῥώμη ἡ παλαιὰ οὐκ ἐνίκήθη· ἡ δὲ Φραγκία ἡ νῦν ἄλλοις τε ἁμαρτήμασιν οὐκ ὀλίγοις, καὶ δὴ καὶ τῇ ἀκοσμίᾳ, πρηνὴς καταβέβληται ὑπὸ τῇ τοῦ Μολτκίου εὐόγκῳ στρατηγίᾳ καὶ τῷ εὐπειθεῖ καὶ καλῶς γεγυμνασμένῳ κόσμῳ τῶν τῆς Γερμανίας νεανιῶν. Ἀτὰρ σύγε ἀγαπᾷς τὴν Ῥωμαικὴν γλῶτταν;

Καὶ *σφόδρα γε· σεμνοπρεπές τι ἔχει καὶ μεγαλόψῡχον βῆμα, ὡς πρὸς ἀνδρὸς βουλευτοῦ καὶ ἀρχικοῦ,*[1] *ὅπερ δικαίως θαυμά-*

[1] *πρὸς* with gen., *such as becomes; such as might be expected from.*—J. 638. 2 b.; C. 13. 4 c.

even in its modern smooth Avatar—

'*With* ISSIMO *and* INO, *and sweet poise*
Of words in flow of pleasant scandalous talk.'

as Mrs. Browning has it; besides, I must know Latin professionally.

How?

I am going to the bar.

Oh then, of course you must have a regular deluge of Latin flung over your ears. They who conquer the world by the sword must rule the world by law; and therefore the Romans, being great soldiers, were necessarily also great lawyers. And I think they seem to have been conscious of their mission.

Yes; hence that line of Virgil—

'*Tu regere imperio populos, Romane, memento;*'

a wise man always knows what he can do well.

Did the Romans excel the Greeks in any other thing besides war, politics, and law?

Scarcely; though as historians they are by no means contemptible.

Livy, of course, you mean, and Tacitus?

Yes; I think the style of

ζω· καὶ μὴν καὶ ὁμολογῶ ἀγαπᾶν καὶ τὴν νεωτέραν αὐτῆς ἐνσάρκωσιν—

'*With* ISSIMO *and* INO, *and sweet poise*
Of words in flow of pleasant scandalous talk.'

τὸ τῆς ποιητρίας Βραύνιγγος· πρὸς δὲ τούτοις ἀναγκάζει με τὸ ἐπάγγελμα ἐπαΐειν τι τῶν Ῥωμαικῶν.

Πῶς τοῦτο λέγεις;

Μέλλω γὰρ ἐπιτηδεύειν τὴν τῶν νόμων τέχνην.

Οὕτω δὴ δεῖ τοὺς τούτων ἐπιμελητὰς ὅλον κατακλυσμὸν τῶν Ῥωμαικῶν καταντλῆσαι σοι κατὰ τῶν ὤτων. Τοὺς γοῦν τῷ ξίφει καταστρεψαμένους τὴν οἰκουμένην ἀνάγκη τοῖς νόμοις οἰκεῖν τὰ κατεστραμμένα· ὥστε εἰκότως οἱ Ῥωμαῖοι, ἅτε διαφέροντες τοῖς περὶ τὸν πόλεμον, οὐκ ἔσθ' ὅπως οὐκ ἐγένοντο ἄκροι τῇ τε πολιτικῇ καὶ τῇ νομικῇ. Καὶ μὴν καὶ φαίνονται εὖ συνειδότες ταύτην ἔχειν τὴν ἀποστολήν.

Ὑπερφυῶς μὲν οὖν· τεκμήριον δὲ τὸ τοῦ Βιργιλίου—

'*Tu regere imperio populos, Romane, memento*'—

οἶδε γὰρ σοφὸς ἀνὴρ ἑκάστοτε ἃ δύναιτ' ἂν κατορθῶσαι.

Μῶν οἱ Ῥωμαῖοι ὑπερεῖχον τῶν Ἑλλήνων ἄλλῳ ὁτῳοῦν πράγματι, χωρίς γε τῶν περὶ τοὺς τε νόμους καὶ τὸν πόλεμον καὶ τὴν πολιτικήν.

Μόγις· καίτοι τῇ γε ἱστορίᾳ κατ' οὐδὲν ἦσαν εὐκαταφρόνητοι.

Τὸν Λίβιον, οἶμαι, λέγεις καὶ τὸν Τάκιτον;

Ἀμέλει· τὴν μὲν γὰρ τοῦ Λι-

Livy is perfect; but his matter is not always correct.

Dr. Arnold says that in the history of the Punic War Polybius is more worthy of credit.

This is generally allowed; but still Livy is a first-class historian.

What do you think of the Roman poets?

Virgil, Horace, Naso, Lucretius were men of great genius; but they could not achieve the highest things.

Why?

Because they either wasted good materials, or lived in an age that was deficient in lofty inspiration. Rome was corrupt and rotten before her literature reached its culmination.

Some people prefer Virgil to Homer.

Very few now; nevertheless I myself prefer certain books of the Æneid to the corresponding ones in Homer.

Which books do you mean?

If I must specify, I will say that in my opinion the sixth book of the Æneid is superior to the eleventh book of the Odyssey, and the fifth book of the Æneid to the twenty-third book of the Iliad.

βίου λέξιν μονονουχὶ τελείαν ἡγοῦμαι· τὰ δὲ συμβάντα οὐ πάνυ ἀκρῑβῶς μνημονεύει.

Λέγει γοῦν ὁ Ἀρνόλδιος ἐν τοῖς Καρχηδονικοῖς ἀξιοπιστότερον εἶναι τὸν Πολύβιον.

Τοῦτο συνομολογοῦσιν ἅπαντες· καίτοι ὅ γε Λίβιος ἐν τοῖς ἱστορικοῖς πρωτεύει.

Περὶ δὲ τῶν ποιητῶν τῶν Ῥωμαικῶν τίνα ἔχεις γνώμην;

Ἄκροι δήπου ἦσαν περὶ τοὺς ἐρρύθμους λόγους ὅ τε Βιργίλιος καὶ ὁ Ὁράτιος καὶ ὁ Νάσων καὶ ὁ Λουκρήτιος· ἀλλ' ὅμως ἐμποδών τι ἦν αὐτοῖς τοῦ μὴ δύνασθαι κατορθῶσαι τὰ μέγιστα.

Τί ποτ' ἂν εἴη τοῦτο;

Ὑστέρησαν γὰρ δὴ, ἢ τῷ μὴ ἔχειν ὕλην τῇ ποιήσει ἐπιτηδείαν, ἢ διὰ τὴν τότε κατάστασιν τῶν πραγμάτων, τῷ μὴ δύνασθαι ἱκανῶς ἐνθουσιᾶν. Καὶ γὰρ διεφθαρμένη ἦν ἡ Ῥώμη καὶ σαθρὰ, πρὶν τῆς ἀκμῆς ἐφικέσθαι τὴν περὶ τὰ γράμματα σπουδήν.

Ἔστιν οἳ τὸν Βιργίλιον προκρίνουσι τοῦ Ὁμήρου.

Οὐ πολλοὶ, τὰ νῦν γε· οὐ μὴν ἀλλὰ καὶ αὐτὸς μᾶλλον ἐπαινῶ ἐνίας τοῦ Βιργιλίου ῥαψῳδίας, παρὰ τὰς ἀντιστρόφους, τὰς παρὰ τῷ ποιητῇ.

Τίνας μάλιστα λέγεις ῥαψῳδίας;

Εἰ χρὴ λέγειν ἀκριβέστερον, φαίην ἂν τὴν μὲν ἕκτην τῆς Αἰνειάδος ῥαψῳδίαν περιγίγνεσθαι τῆς παρ' Ὁμήρῳ νεκυίας, τὴν δὲ πέμπτην τῶν τῆς Ἰλιάδος ἄθλων.

What is your opinion of Lucretius?

Περὶ δὲ τοῦ Λουκρητίου τίνα ἔχεις γνώμην;

A sublime and fervid genius; but his subject is quite unpoetical. A poem in praise of Atheism is a poem in praise of nonsense; and I have no stomach for nonsense, even with the relish of genius.

Σεμνοπρεπής τις ὡς ἀληθῶς ἐστιν ὁ ἀνὴρ καὶ διάπυρος τὴν φύσιν· τὰ δὲ πράγματα πάντως ταῖς Μούσαις ἀπᾴδει, εἴγε ποίημα ἐγκωμιάζον τὴν ἀθεότητα ἰσόρροπόν ἐστι τῷ ἐγκωμιάζειν ἀτοπίας· ἀτοπήματα δὲ οὐκ ἂν δυναίμην ἔγωγε καταπέψαι, κἂν ὄψον ἔχοντα τὴν εὐφυΐαν.

Oh! you are very imperious.

Βαβαί· μάλα γοῦν δεσποτικῶς ἔχεις περὶ τοῦτο.

Yes! in some things I am a dictator. But in the meantime I must pack off: there is an auction at Nisbet's, where I mean to buy Heyne's Virgil.

Καὶ ὁμολογῶ γε κατά τινα αἰσυμνήτης εἶναι. Ἀτὰρ νῦν δὴ πάντως ἀνάγκη ἀνασκευάζειν. Γίνεται ἀποκήρυξις παρὰ τῷ Νισβετίῳ, ὅπου διανοοῦμαι τὸν τοῦ Εἰνίου Βιργίλιον πρίασθαι.

Yes; Heyne was a man of taste and culture, and raised scholarship far above the elegant and empty verbalism of his predecessors. Farewell!

Σοφῶς σύγε· καὶ γὰρ δὴ φιλόκαλος ἦν ἀνὴρ ὁ Εἴνιος. καὶ ἐν τοῖς μάλιστα πεπαιδευμένος, ὅς γε[1] προήγαγε τὴν τῶν Γερμᾱνῶν πολυμάθειαν ἐπὶ πολὺ πέρᾱν τῆς κομψῆς καὶ κενῆς μικρολογίας τῶν πρότερον λεξιθηρῶν. Ἔρρωσο.

The same to you.

Ἔρρωσο καὶ σύ.

The additional vocabulary suitable for this dialogue will be found in the chapter on RHETORIC AND BELLES LETTRES; above, p. 57.

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[1] ὅς γε, *quippe qui, utpote qui.*

DIALOGUE TWENTIETH.

ON MECHANICAL SCIENCE.

What beasts are these with which your room is crammed?

They are not beasts; they are machines.

That one is puffing and blowing like an infuriated animal: I should like to know what you call the monster?

It is a steam-engine.

Oh, I understand. It is very curious; and the huge arm goes up and down as regularly as the pulse of a healthy man.

Yes; it is a wonderful creation of human wit, and a grand triumph of Scottish genius. If I had time I should gladly explain the parts to you. Here, for instance, is the boiler producing the steam, which is the moving power. The heat, of course, is produced by the furnace which you see below. Then here is the cylinder in which the piston moves up and down; here the beam; there the wheel by which the motion becomes circular; and there a variety of other wheels

ΤΑ ΠΕΡΙ ΤΑΣ ΜΗΧΑΝΑΣ.

Ποῖα τὰ κνώδαλα ταῦτα, οἷς βεβυσμένον ἔχεις τὸ δωμάτιον;

Οὐ κνώδαλα ταῦτα· μηχαναὶ γάρ.

Καίτοι ἐκεῖνό γε δῆλόν ἐστιν ἀναπνέον καὶ φυσῶν ἀπηγριωμένου δίκην θηρός. Ἄσμενος ἂν μάθοιμι τὸ τοῦ τέρατος ὄνομα.

Ἀτμομηχανή ἐστιν.

Μανθάνω. Κομψὸν τὸ τέχνημα· ὁ δὲ βραχίων ὁ ὑπερμεγέθης οὐχ ἧττον ταλαντεύεται εὐρύθμως τῶν σφυγμῶν, τῶν ἐν ταῖς φλεψίν.

Ἀμέλει θαυμαστόν ἐστι τῆς ἀνθρωπίνης ἐπινοίας πλάσμα, ἐν ᾧ δὴ ἀκμάζει τὸ τῶν Καληδονίων ἀνδρῶν εὐφυές. Ἐγὼ, εἰ σχολὴ παρείη, ἡδέως ἂν ἐξήγησιν ποιησαίμην τῶν μορίων, οἷον τοῦ μὲν λέβητος τουτουί ὅσπερ γεννᾷ τὴν ἀτμίδα, ὅθεν ἡ ἀρχὴ τῆς κινήσεως· τὸ δὲ θερμὸν φανερὸν ἐστιν ὁρμώμενον ἐκ τῆς καμίνου τῆς ὑποκάτω. Ἐφεξῆς τὸν κύλινδρον ὁρᾷς ἐν ᾧ ἄνω καὶ κάτω ἕλκεται ὁ ἔμβολος· ἔπειτα τὸν βραχίονα· πρὸς δὲ τούτοις τὸν τροχὸν δι' οὗ ἡ κίνησις μεταβάλλει εἰς τὴν κυκλικήν. Ἕπεται μέγα τι σύνταγμα ἄλλων τροχῶν καὶ τροχίσκων ὀδοντωτῶν, καὶ ἐφεξῆς ταινίαι τινὲς, τοῦ μετα-

with teeth; after that, bands to transfer the motion to these drums, and so cause the spindles to revolve.

στῆσαι τὴν κίνησιν εἰς τὰ τύμπανα ταῦτα, καὶ οὕτω ποιεῖν ἑλίττεσθαι τοὺς ἀτράκτους.

Very wonderful!

Θαυμάσια ταῦτα.

In Manchester you may see huge palaces full of such gigantic spinning machines.

Ἐν τῷ Μαγκουβίῳ ἔστιν ἰδεῖν βασίλεια τῶν τοιούτων γέμοντα μηχανῶν ἀτμοκινήτων, πάνυ γιγαντείων τὸ μῆκος.

What do you call this monster?

Τοῦτο δὲ τὸ θηρίον τίνα ἔχει προσηγορίαν;

Put your hand here, and you will feel.

Προθεὶς τὴν χεῖρα ἐνθάδε αἴσθοιο ἄν.

Ah! ah! a spark has come out and gone into my body.

Φεῦ, φεῦ· σπινθήρ γε ἐκπηδήσας εἰσεδύσατο εἰς τὸ σωμάτιον.

Yes! it is electricity. The spark is lightning, and the crack was thunder.

Καὶ γὰρ τὸ ἠλεκτρικόν ἐστι· καὶ ὁ μὲν σπινθὴρ ἀστραπὴ ἐτύγχανεν οὖσα, ὁ δὲ πάταγος βροντή.

Very small thunder.

Πάνυ σμικρά γε ἡ βροντή.

Of course; not the thunder of Jove; but with a big machine I could easily kill a mouse, or even a dog.

Οὐ μὲν οὖν ἡ τοῦ Διός· πῶς γάρ; καίτοιγε μείζω μεταχειριζόμενος μηχανὴν ῥᾳδίως ἂν ἀποκτείναιμι μῦν ἢ καὶ κύνα.

Say you so?

Μῶν ἀληθῆ ταῦτα λέγεις;

Yes; and here is another machine with which I could kill a mouse, and a bird, and an ox too, if I could only get it in beneath the receiver.

Ἀληθέστατα γάρ· καὶ ἰδοὺ ἄλλη προσέτι μηχανή, ἥπερ ἂν δυναίμην διαφθεῖραι ἢ μῦν ἢ ὄρνιν, ἢ νὴ Δία βοῦν γε, εἰ μόνον τὸ κατόρθωμα προχωρήσειε καλῶς συγκλεῖσαι τὸ βόσκημα ἐντὸς τοῦ ὑαλίνου ἀγγείου.

What is it?

Τὴν ποίαν λέγεις μηχανήν;

It is an air-pump.

Ἀντλητήριον ὀνομάζεται πνευματικόν.

Can one pump out air like water?

Ἆρά γε τὸν ἀέρα ἐξαντλήσειεν ἄν τις, καθάπερ τὸ ὕδωρ;

Of course; with this machine; and of course when the air is out the animal dies.

Πῶς γὰρ οὔ· ταύτῃ γε χρώμενος τῇ μηχανῇ· καὶ εἰκότως, ἅμα ἐκκενωθέντι τῷ ἀγγείῳ ἀποθνήσκει τὸ θηρίον.

Are you going to be an engineer?

Ἦ που σύ βούλει γενέσθαι μηχανοποιός;

Yes; and this is the reason why I occupy myself with these beasts, as you call them.

Would a knowledge of these machines be of any use to persons who are not to be engineers?

It is always good to know something, as Goethe says; and in this country above all others an educated man ought not to be altogether ignorant of machinery. The British are the great machine-makers.

I hate the noise and the confusion of so many wheels and rollers.

Well! well! if you prefer quiet, go to the primrose banks, and write sonnets to the spring. I must go to the class of engineering. The Professor is a very clever fellow. Adieu!

Ναί· καὶ διὰ ταύτην τὴν αἰτίαν καταγίγνομαι περὶ τὰ ὑπό σοῦ προσαγορευθέντα κνώδαλα.

Ἦ που ὄφελός ἂν γένοιτο ἡ περὶ τὰς τοιαύτας μηχανὰς ἐπιστήμη τοῖς μὴ ἐπαγγελλομένοις τὰ μηχανικά;

Ἀγαθὸν ἑκάστοτε εἰδέναι τι, τὸ τοῦ Γοεθίου· ἄλλως τε καὶ ἐν τοῖς ἐνθάδε τόποις οὐ πρὸς εὐπαιδεύτου ἀνδρός ἐστι πάντως ἄγευστον εἶναι τῶν περὶ τὰς μηχανάς. Οἱ γὰρ δὴ Βρεταννοὶ τῇ τῶν μηχανῶν κατασκευῇ τῶν ἄλλων ἐθνῶν συμπάντων ἀμήχανον ὅσον παραλλάττουσιν.

Ἀλλὰ μὴν μῖσῶ γε τὸν τε πάταγον καὶ τὴν ταραχὴν τοσούτων τροχῶν τε καὶ κυλίνδρων.

Εἶεν· σὺ μὲν οὖν, εἰ βούλει ἠρεμεῖν, καταφυγὼν εἰς τὰς τῶν ποταμίσκων ὄχθας ἄνθεσι δήπου ἐαρινοῖς πεποικιλμένας, διατέλει συντάττων ποιημάτια, τὰ κομψά. Ἐγὼ δὲ μετέρχομαι ἀκρόᾱσιν περὶ τῶν μηχανικῶν. Δεινὸς γοῦν ἐστι περὶ ταῦτα ὁ καθηγητής. Ἔρρωσο.

ADDITIONAL WORDS AND PHRASES.

Attraction—ἕλξις, -εως, ἡ. Attraction, to be drawn up by capillary—ἀνασπᾶσθαι. Air-tight—στεγνός. Bulk—ὄγκος, -ου, ὁ. Catapult—ὄργανον λιθοβόλον, -τό. Compress—πιλέω. Contraction—συστολή, -ῆς, ἡ. To counterpoise—ἀντισηκόω. Concave—κοῖλος. Convex—κυρτός. Describe a circle—κύκλον γράφω. Density—πυκνότης, -ητος, ἡ. Exhaust—κενόω. Expel—ἐκκρούω. Incline—νεύω εἰς. Fitted closely—συμφυής. Force—δύναμις, -εως, ἡ. To be borne along by a force—φέρομαι. Groove—σωλήν, -ῆνος, ὁ. Lever—μοχλός, -οῦ, ὁ. Leyden jar—λάγῡνος Λουγδουνικός. Momentum—ῥοπή, -ῆς, ἡ. Orbit, career—φορά, -ᾶς, ἡ. Polish—σμηρίζω. A press—πιεστήριον, -ου, τό. Press against—ἀπερείδομαι εἴς τι. Pressure—πίεσις,

-εως, ἡ. Perforated—*συντετρημένος*. Pin or wooden nail—*τύλος, -ου, ὁ*. Propel—*προωθέω*. Pulley—*τροχιλέα, -ας, ἡ*. To be at rest—*ἠρεμεῖν*. Rarity—*ἀραίοτης, -ητος, ἡ*. Revolve—*ἐπιστρέφομαι*. Rod—*κανών, -όνος, ὁ*. Rope—*σπάρτον, -ου, τό*. Screw—*κοχλίας, -ου, ὁ*. To solder—*στεγνόω*. To unite together, intrans.—*συντρέχω εἰς ἄλληλα*. Valve—*πλατυσμάτιον, -ου, τό*. To weigh by a balance—*ζυγοστατῶ*. Windlass—*ὄνος, -ου, ὁ*.

DIALOGUE TWENTY-FIRST.

ON MUSIC.

Well, of all things in the world, I must say I detest metres most!

Of all things that might have been said by an educated man this is perhaps the most unreasonable.

How so?

Because even the wild beasts acknowledge the power of rhythm and music; and you like a perfect barbarian disown it.

I was not speaking about music.

Nay, but you were. Metres are a part of music.

I was never taught that.

Then you had a bad teacher: How were you taught?

Η ΜΟΥΣΙΚΗ.

Ἀλλὰ νὴ Δία *πάντων ὅσα ἔχει ἡ τῶν ὅλων σύστασις βδελύττομαι ἐν τοῖς πρῶτα*[1] *τὰ μετρικά.*

Ἁπάντων *τῶν ὑπ' ἀνδρὸς ἂν*[2] *οὐκ ἀπαιδεύτου λεχθέντων τάχα τοῦτ' ἂν εἴη τὸ ἀλογώτατον.*

Διὰ δὲ *τί;*

Διότι *καὶ τὰ θηρία δῆλά ἐστιν αἴσθησιν ἔχοντα τοῦ τε ῥυθμοῦ καὶ τῆς μουσικῆς, σὺ δὲ, ὡς βεβαρβαρωμένος πάνυ, παντελῶς ἀπέγνωκας.*

Ἀλλ' *ἐγω οὐδὲν ἔλεγον περὶ τῆς μουσικῆς.*

Ἔλεγες *γάρ· μόριον δήπου τῆς μουσικῆς ἡ περὶ μέτρα σοφία.*

Ταῦτα *οὐκ ἐδιδάχθην ποτὲ ἔγωγε.*

Καὶ *γὰρ φαύλῳ ἐτύγχανες χρώμενος τῷ διδασκάλῳ· Τίς δὴ ἦν ὁ τρόπος αὐτῷ τοῦ διδάσκειν;*

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[1] *ἐν τοῖς*, with *πρῶτος*, and superlatives.—J. 444, 5; C. 3. 2. 6.

[2] *ἄν*, with participle.—J. 429, 4; F. 266; C. 46 c.

He made me learn rules about the quantity of syllables, and long jaw-breaking names, such as antispastic and polyschematistic and ischiorrogic.

Ἐποίησέ με ἐκμαθεῖν κανόνας τινὰς περὶ τῆς τῶν συλλαβῶν ποσότητος, ἔτι δὲ καὶ ὀνόματα μῦρία στίχων τινῶν ἀντισπαστικῶν καὶ πολυσχηματίστων, καὶ ἰσχιορρωγικῶν, καὶ ἄλλας λέξεις μακρορρύγχους καὶ δυσφώνους.

Was that all?

Ἆρ' οὖν παρὰ ταῦτα οὐδέν;

All.

Οὐδέν.

Of all ways that could have been chosen this appears to me to be the worst.

Πασῶν τῶν μεθόδων ὅσαις παρῆν χρῆσθαι αὕτη γε ἐμοὶ φαίνεται παγκακίστη.

How would you have proceeded?

Οὐκοῦν σὺ τί ποτε ἂν ἔπραξας;

I would have sung a strophe to a tune, and made you feel that it was most excellent music.

Ἐγὼ, στροφήν τινα ἐκ τῆς τραγῳδίας ἐμμελῶς ᾄσας, ἐνεποίησα ἂν τῇ ψυχῇ σου αἴσθημα τερπνότατον ῥυθμοῦ μουσικοῦ.

But our master knew no more about music than a braying ass.

Ὅμως ὅ γε διδάσκαλος ἡμῶν τοσοῦτον ἐτύγχανε μετέχων τῆς μουσικῆς ὅσον ὀνίδιον ὀγκώμενον.

Then he would have done wisely to let metres alone, though perhaps he might have taught rhythm without knowing much of melody.

Οὕτω δὴ σοφῶς ἂν ἐπράξεν ἐάσας τὰ μετρικά· καίτοι παρῆν γε αὐτῷ παραδοῦναι τὰ περὶ τοὺς ῥυθμοὺς, καίπερ πάνυ ἀθίκτῳ τῆς μελῳδίας.

What do you understand by rhythm?

Ὁ δὲ δὴ ῥυθμὸς οὑτοσί τί ποτε δύναται;

I mean what we call in English, time or measure; that is, equality of spaces in a procession of musical notes, or articulate speech.

Ἀμέλει τὴν αὐτὴν δύναμιν ἔχει ὁ ῥυθμὸς τῇ Ἀγγλικῇ λέξει, *time*, ἤτοι *measure*, ἥπερ σημαίνει ἰσότητα διαστημάτων ἐν ὁποιᾳδήποτε φθόγγων ἢ φωνῶν συνεπείᾳ.

Must all music be measured?

Ἆρά γε τοῦτο λέγεις, ὡς σύμπᾶσαν δεῖ μετρεῖσθαι τὴν μουσικήν;

Yes; not only the march of the notes is divided into equal spaces, which are called feet, or, as we

Παντάπᾶσι μὲν οὖν· καὶ γὰρ οὐ μόνον ἡ τῶν φθόγγων ἔμβασις εἰς μόριά τινα διαιρεῖται, τοὺς καλουμένους πόδας, Ἀγγλιστί

say, bars; but the notes themselves are produced by the vibration of strings which bear an exact arithmetical relation to one another.

bars; ἀλλὰ καὶ αὐτοὺς τοὺς φθόγγους ἀποτελεῖ παλίντονος νεύρων τρόμος, λόγον πρὸς ἄλληλα ἐχόντων ἀριθμητικόν.

This is very strange.

Θαυμάσια λέγεις.

It ought not to appear so. Pythagoras taught the world long ago that the great principle of the cosmos is number.

Ἀλλ' οὐκ ἐχρῆν ταῦτα θαυμάσια φαίνεσθαι· εἶγε ὁ Πυθαγόρας πάλαι ἀπεφήνατο ἀρχὴν τῶν ὅλων οὖσαν τὸν ἀριθμόν.

Oh! you are always quoting these ancients.

Ναὶ σύγε τοὺς Ἕλληνας τούτους τοὺς παλαιοὺς ἕλκεις ἑκάστοτε εἰς τὸ μέσον.

Well, no harm—especially in a point of musical science, to which the Greeks were so devoted. I should like to see the day when Edinburgh will be as ambitious to excel in music as Athens was.

Δικαίως γάρ· ἄλλως τε καὶ διαλεγομένων ἡμῶν περὶ τῆς μουσικῆς, ἥνπερ οἱ Ἕλληνες μάλα προθύμως ἐμελέτων. Ἐγὼ ἡδέως ἂν ἴδοιμι τὴν νῦν Ἐδινάπολιν φιλοτιμουμένην περὶ τὴν μουσικὴν οὐχ ἧττον τῶν πάλαι Ἀθηνῶν.

Edinburgh is the modern Athens.

Ἔστι γοῦν ἡ Ἐδινάπολις αἱ νεώτεραι Ἀθῆναι.

I am afraid its likeness to ancient Athens is a skin-deep affair. I am ashamed to think how we have neglected our national songs, overflowing as they do with rich sentiment and humour.

Φοβοῦμαι μὴ πάνυ ἐπιπόλαιόν τι ᾖ ἡ ὁμοιότης αὕτη. Ἐρυθριῶ πολλάκις, ἐνθυμούμενος ὡς τυγχάνομεν ὀλιγωροῦντες τῶν ἐγχωρίων ἡμῶν ᾀσμάτων, καίπερ σπαργώντων τῷ τε περὶ τὰ πάθη γενναίῳ καὶ θείᾳ τινὶ εἰρωνείᾳ.

I think there has been a revival lately in this matter.

Ἀλλ' ὅμως ἐγένετο ἔναγχος, οἶμαι, ἀναζωπύρησις περὶ ταῦτα.

Yes, in a faint sort of a way; but a Scot, taken overhead, is still a somewhat hard, angular, ungraceful and unmusical animal.

Ἴσως ἀσθενής τις ἐγένετο εἰς τὸ βέλτιον μεταβολή· οὐ μὴν ἀλλὰ Καληδόνιός γε ἀνὴρ, ὡς ἐν τύπῳ, σκληρόν τι θρέμμα ἐστὶ καὶ γωνιῶδες καὶ ἄχαρι καὶ ἄμουσον.

Are the English better?

Ἦ που κατά γε τοῦτο προέχουσιν οἱ Ἄγγλοι;

I cannot say; both nations are greatly deficient in the culture of the emotions. The church-music besouth the Tweed is certainly superior to ours.

Οὐκ ἔχω λέγειν· ἐπείπερ ἰσχνοτέρα που καὶ βανανσικωτέρα ἀμφοτέρων τῶν ἐθνῶν ἐστιν ἡ παιδεία ἐν τοῖς περὶ τὰ πάθη· τὰ γοῦν μέλη τὰ ἐκκλησιαστικὰ πέραν τῆς Τουήδας πολὺ διαφέρει τῶν ἐνθάδε.

Well, I perceive I must go and take instructions from a music-master; otherwise I shall never cease to be tormented with those detestable anapæsts and antispasts.

Οὐκοῦν δῆλα ταῦτα, ὡς ἔμεγε πάντως δεῖ ἀπιόντα διδάσκεσθαι τὴν μουσικήν· εἰ δὲ μή, διηνεκῶς στρεβλώσομαι ὑπὸ τῶν τρισκαταράτων τούτων ἀναπαίστων καὶ ἀντισπαστικῶν.

It is neither among things that are, nor things that might be, to understand the doctrine of metres without music. I never knew what a Dochmiac verse meant till I read Apel.

Οὔτε δὴ τῶν ὄντων ἐστὶν οὔτε τῶν γενομένων ἂν ἐπαΐειν τὰ περὶ τὰ μέτρα χωρισθέντα τῆς μουσικῆς. Αὐτὸς γοῦν μέτρον δοχμιακὸν ὅ τι ποτ' ἦν οὐκ ἤδειν, πρὶν ἀναγνῶναι τὸν Ἀπήλιον.

Who is Apel?

Ὁ δὲ Ἀπήλιος οὗτος ποδαπός ἐστι;

A German.

Γερμᾶνός.

Oh! a German of course; it seems we can do nothing without these Germans!

Νὴ Δία, Γερμανός· ἐπεὶ δοκοῦμεν δήπουθεν οὐδὲν οἷοί τε εἶναι διαπράξασθαι, μὴ βοηθούντων τῶν Γερμᾶνῶν.

We generally find them useful, where either thought or learning is required. But go you to your music-master first, and learn the difference between march time and triple time.

Οὐ σμικρὸν γὰρ ὄφελος παρέχουσιν, ὁσάκις ἢ διανοίας τυγχάνομεν δεόμενοι ἢ πολυμαθείας. Ἀτὰρ σύγε πρὸ πάντων καταφυγὼν πρὸς μουσικόν τινα, ἔκμαθε ἀνύσας[1] τί διαφέρουσιν ὁ τε ἐμβατήριος ῥυθμὸς καὶ οἱ Ἴαμβοι.

obey. Adieu!

Πείθομαι δή. Ἔρρωσο.

ADDITIONAL WORDS AND PHRASES.

Ariette, or ditty—*μελύδριον, -ου, τό.* Castanets—*κρέμ-*

[1] *ἀνύω*, after an imperative, to express an eager command, *do it, and have done with it.*—J. 696, 1; F. 240; C. 46 b.

βαλα, -ων, τά. Concert—*συναυλία, -ας, ἡ.* Concord—*συμφωνία, -ας, ἡ.* The fifth—*διὰ πέντε.* The fourth—*διὰ τεσσάρων.* A high note—*νεάτη.* Kettledrum—*ῥόπτρον, -ου, τό.* A low note—*ὑπάτη.* Major third—*δίτονον.* Minor third—*τριημιτόνιον.* Major tone—*τόνος.* The octave—*διὰ πασῶν.* To play an octave higher or lower—*μαγαδίζω.* Pitch of a note—*τάσις, -εως, ἡ.* Prelude—*ἀναβολή, -ῆς, ἡ.* A rattle—*πλαταγή, -ῆς, ἡ.* A scale—*γένος, -ους, τό.* A tuning-pipe—*τονάριον, -ου, τό.* To scan—*ῥυθμίζω.* To trill or quaver—*τερετίζω.* A whistle—*νίγλαρος, -ου, ὁ.*

DIALOGUE TWENTY-SECOND.

THE EXHIBITION OF PAINTINGS.

Where have you been?

I am just come from the Mound.

What doing there?

Of course at the Exhibition.

Are you a connoisseur of paintings?

I do not pretend to be a great critic; but I know a good picture when I see it.

I rather prefer Sculpture; there is a noble simplicity about it which purifies while it elevates the soul.

I feel pretty much the same; and if all men had the head of Jove, the breast of Neptune, and the grace of Mercury, I

Ἡ ΤΩΝ ΠΙΝΑΚΩΝ ΕΠΙΔΕΙΞΙΣ.

Ὦ βέλτιστε, πόθεν ἥκεις;

Ἄρτι ἥκω ἀπὸ τοῦ Χώματος.

Ἐνταῦθα δὲ τί ποτε πράξας;

Ἀμέλει θεώμενος τὴν ἐπίδειξιν.

Ἆρ' οὖν ἐπαΐεις τὴν γραφικήν;

Οὐκ ἐπαγγέλλομαι τὴν περὶ πίνακας ἀκριβεστέραν κριτικήν· ὅμως οἷός τε εἰμὶ διαγνῶναι καλὴν γραφήν, εἴ γε συμβαίη τοιαύτη τις ἐμπεσεῖν μοι εἰς ὄψιν.

Ἐγώ ἀγαπῶ μᾶλλον τὴν ἀγαλματοποιίαν· ἔχει γὰρ δή σεμνήν τινα ἀφέλειαν, ἥπερ ἅμα τε τὸ καθαρὸν καὶ τὸ ὕψος ἐμποιεῖ τῇ ψυχῇ.

Τάχ' ἂν ἴσως ταὐτὰ πάσχοιμι καὶ ἐγὼ· ὥστε, εἰ συμβαίη πάντας τοὺς ἀνθρώπους ἔχειν, πρὸς τῇ τοῦ Διὸς κεφαλῇ, τὰ στήθη τοῦ Ποσειδῶνος καὶ τὴν

should abolish all portraits, and make only statues; but fine features are rare, and beyond the region of pure forms sculpture fails. A coarse ugly fellow is vile in marble, but with the attractions of colour may be made tolerable, perhaps agreeable.

τοῦ Ἑρμοῦ χάριν, οὕτω δὴ, ἀποψηφισάμενος τὰ ζωγραφήματα, κελεύσαιμι ἂν πλάττειν μόνους τοὺς ἀνδριάντας. Νῦν δὲ σπάνια πέφῡκε πρόσωπα γλαφυρῶς γεγλυμμένα· καὶ, ἐκτὸς τῆς συμμέτρου μορφῆς, οὐδέν ἐστιν ἡ γλυπτική· καὶ γὰρ τραχύδερμόν τινα καὶ πάνυ αἰσχρόν ἄνθρωπον λίθῳ γεγλυμμένον οὐκ ἂν ἀποδέχοιντο οἵ γε χαρίεντες· ὁ δὲ τοιοῦτος, εἰ προσθήκην λάβοι τὸ χρῶμα, ἀνεκτὸς ἂν γένοιτο, ἴσως καὶ ἐπαγωγός.

Then you confess that colour is meretricious.

Οὐκοῦν ὁμολογεῖς πεπλασμένον τι ἔχειν τὸ χρῶμα.

Not at all; it is, like charity, a beauty which covers defects. A stupid swineherd overlooking a pigstye may be ugly in nature, mean in marble, but agreeable in painting.

Οὐ δῆτα· μᾶλλον δὲ, καθάπερ ἡ ἀγάπη, καλόν τι ἐστὶν, οἷον προπετάσαι κάλυμμα πρὸ ἁμαρτιῶν παντοδαπῶν. Καὶ γὰρ εἰκὸς νωθρὸν ὑφορβὸν τὸ συφεῖον ἐπισκοποῦντα, καίπερ ἔργῳ αἰσχρον, καὶ λίθῳ ταπεινὸν, γραφῇ γε γενέσθαι ἐπαγωγόν.

Then you are an admirer of the Dutch school.

Οὐκοῦν θαυμάζεις τὴν τέχνην τὴν γραφικὴν τὴν τῶν Βαταουων.

By no means. I hate those vulgar stupid Dutch boors of Ostade; but some of Teniers I can enjoy; and the sea-pieces of Cuyp speak to my eyes, like music to my ears.

Μὰ Δία οὐκ ἔγωγε· καὶ γὰρ μυσάττομαι τοὺς τοῦ Ὀσταδίου χωρίτας τοὺς φορτικοὺς. Οὐ μὴν ἀλλὰ τῶν γε τοῦ Τενιερσίου γραφῶν τρόπον τινὰ ἑστιῶμαι· αἱ δὲ τοῦ Κυίπου γραφαὶ αἱ θαλάσσιαι ἁρμόττουσι τοῖς ὀφθαλμοῖς μου ἐμμελῶς πως, καθάπερ τοῖς ὠσὶν ἡ μουσική.

Are you fond of landscapes?

Ἆρα πρὸς ἡδονήν σοι ἐστὶ τὰ ζωγραφήματα τὰ χωρικά;

Yes; especially the Highland landscapes of Macculloch, Peter Graham, and MacWhirter.

Σφόδρα γε· ἄλλα τε πολλὰ καὶ τὰ τοῦ Μακουλοχίου, καὶ τοῦ Πέτρου Γραιμίου καὶ τοῦ Μακουιρτῆρος.

What do you think of Harvey?

Τὸν δὲ δὴ Ἀρβεῖον ἐν τίνι χώρᾳ τίθης;

He is a true Scot; he has

Τοῦτον δὴ περὶ πλείστου τί-

done more for our heroic old Covenanters than our best historians.

θεμαι ὡς ἄνδρα Καληδόνιον ἐν πρώτοις γόνιμον καὶ ἀληθινόν· καὶ γὰρ τὰ ὑπ' αὐτοῦ γεγραμμένα μείζω ἔχει ῥοπὴν πρὸς τὸ μεγαλῦναι τοὺς προμάχους τῆς σεμνῆς περὶ τὰ πάτρια ἱερὰ συνωμοσίας ἢ ὅσα οἱ συγγραφεῖς ἐμνημόνευσαν σύμπαντες.

Do you think there is much of the poetic element about the Covenanters?

Μῶν πολλοῦ τοῦ ποιητικοῦ ἡγεῖ μετέχειν τοὺς Συνωμότας;

Nobility of character is always poetical.

Ἦθος δὴ γενναῖον πανταχοῦ πνεῖ τὸ ποιητικόν.

What do you think of Paton?

Περὶ δὲ δὴ τοῦ Πάτωνος τίνα ἔχεις γνώμην;

There are two Patons, the Castor and Pollux of Scottish art. I admire Waller's landscapes; he is glorious in sunsets.

Δισσοὺς εὔχεται ἡ Καληδονία Πάτωνας, Διοσκούρους δήπου τῆς ἡμετέρας καλλιτεχνίας. Τὰ μὲν οὖν τοῦ Οὐαλλῆρος ζωγραφήματα τὰ χωρικὰ ὑπερφυῶς θαυμάζω, ἄλλα καὶ δὴ καὶ ἡλίου δυσμὰς πάνυ θείας.

It was Noel I meant.

Ἐγὼ δὲ ἔλεγον τὸν Νοήλ.

Sir Noel is a man of ideas; he might have been a great poet if he had not chosen to be a great painter.

Ἔστιν ὁ ἱππεὺς Νοὴλ ἀνὴρ ἔχων νοήματα· παρῆν αὐτῷ ἐνδόξῳ γενέσθαι ποιητῇ, εἰ μὴ ἐτύγχανε μᾶλλον ἀγαπῶν τὴν γραφικήν.

Tell me this further—for, like Socrates, I seem somewhat of a bore asking questions—you who love sculpture, what is your favourite work among the glorious masterpieces of the ancients?

Εἰπὲ καὶ τάδε—δοκῶ γὰρ, κατὰ τὸν Σωκράτην, ἐπαχθής πως εἶναι, ἐπασσύτερα ἐπειγόμενος τὰ ἐρωτήματα—εἰπὲ δὴ σὺ, ὁ φιλόκαλος ὢν περὶ τὰ ἀγάλματα, τί κάλλιστόν σοι φαίνεται τῶν τῆς Ἑλληνικῆς καλλιτεχνίας ἔργων, τῶν μάλιστα ἀπηκριβωμένων;

Well, the choice is difficult; but, on the whole, I think I prefer the dying gladiator, the sleeping satyr, and the boy pulling out a thorn from his foot.

Οὐκ εὔκολος νὴ Δία ἡ αἵρεσις· τὸ δὲ σύνολον δοκῶ προκρίνειν τὸν ἀποθνήσκοντα μονομάχον, καὶ τὸν ὑπνώσσοντα Σάτυρον, καὶ τὸν παῖδα ἐκ τοῦ ποδὸς ἐξελκοντα ἄκανθαν.

Do you not admire the Venus de Medici?

Οὐ θαυμάζεις τὴν Ἀφροδίτην τὴν τῶν Μεδικῶν καλουμένην;

No; there is no dignity about the Greek women, they are too sensuous; their beauty consists altogether in delicate features, a certain melting softness, and nicely rounded limbs.

Οὐ θαυμάζω· καὶ γὰρ σεμνὸν ἔχουσιν οὐδὲν αἱ Ἑλληνίδες γυναῖκες, πνέουσαι μόνον τὸ ἐν τῇ αἰσθήσει ἡδύ· τὸ δὲ κάλλος αὐτῶν συνέστηκε τὸ παράπαν ἐκ προσώπου μὲν ἐμμελοῦς καὶ τακερόν τι ἔχοντος, μελῶν δὲ μάλα τεχνικῶς καὶ γλαφυρῶς ἀρρυθμισμένων.

I fancy you are pretty nearly right there. It is to Christianity, I presume, that we have to attribute the elevation of the female sex.

Τάχ' ἂν ταῦτα λέγων λέγοις τὰ ἀληθῆ. Τῷ Χριστιανισμῷ, οἶμαι, δεῖ ἀπονεῖμαι τὸν τοῦ τῶν γυναικῶν γένους προβιβασμόν.

Yes, and to Christianity we owe Raphael.

Οὐ μὴν ἀλλὰ καὶ τὸν Ῥαφαὴλ ἀνέδωκεν ὁ Χριστιανισμός.

And to the Greeks Titian.

Ὁ δὲ Ἑλληνισμὸς Τιτιᾶνόν.

So be it. I can look on a Titian also with pleasure, in a picture gallery; but save me, in the name of all the gods and goddesses! from Titian, Epicurus, and Jeremy Bentham in the pulpit!

Ἔστω ταῦτα· ἔγωγε καὶ Τιτιᾶνὸν οὐκ ἄνευ ἡδονῆς θεασαίμην ἄν, ἔν γε πινακοθήκῃ· ἐπὶ δὲ δὴ τοῦ ἱεροῦ βήματος ἢ τὸν Τιτιᾶνὸν ἢ τὸν Ἐπίκουρον ἢ τὸν Ἰερεμίαν Βενθάμιον τῆς ἡδονικῆς ἐπίδειξιν ποιεῖσθαι σοφίας, τούτου δὴ πάντες οἱ θεοὶ ἀλεξητήριοι γένοιντο, πᾶσαί τε θέαιναι.

ADDITIONAL WORDS AND PHRASES.

Artistic—*ἔντεχνος*. Balance of parts—*ἀντιστοιχία, -ας, ἡ*. Bas-relief—*ἀναγλυφή, -ῆς, ἡ*. Colouring, bright—*ἄνθη, -έων, τά*. Decline of art—*παρακμή, -ῆς. ἡ*. Decided, marked—*ἔντονος*. Chisel—*γλύφανον, -ου, τό*. Etching-tool—*σκάριφος, -ου, ὁ*. Easel—*ὀκρίβας, -αντος, ὁ*. Forced—*βεβιασμένος*. Flesh-colour—*ἀνδρείκελον, -ου, τό*. Ideal—*ἰδανικός*. Laboured—*κατάπονος*. Outline—*ὑπογραφή, -ῆς, ἡ*. Perspective—*δίοψις, -εως, ἡ*. Sketch—*ὑποτύπωσις, -εως, ἡ*. Shading off—*ἀπόχρωσις τῆς σκιᾶς*. Severe—*αὐστηρός*.

DIALOGUE TWENTY-THIRD.

ON HEALTH, STRENGTH, AND DISEASE.

Η ΥΓΙΕΙΑ Η ΡΩΜΗ ΚΑΙ ΑΙ ΝΟΣΟΙ.

How pale you are looking!

Ὡς ὠχριᾷς τό πρόσωπον.

No wonder; I have been up for a whole week till three in the morning, and had only a scanty share of sleep.

Οὐδὲν θαυμαστόν· ἐτύγχανον γὰρ ἐγρηγορὼς ὅλην τὴν ἑβδομάδα συνεχῶς μέχρι ὑποφαινούσης τῆς ἡμέρας, ὥστε πάνυ σπανίου ἀπολαῦσαι τοῦ ὕπνου.

I am surprised that you behave so foolishly; you will kill yourself.

Θαυμάζω εἰ[1] οὕτως διαιτᾷ ἀνοήτως. Μέλλεις μέντοι ἐπιφέρειν σεαυτῷ τὸν θάνατον.

Oh, there is no danger of that. I am made of very tough materials. I never have been a single day ill since the time I had the measles.

Τοῦτό γε κίνδῡνον ἔχει οὐδένα. Ἄκαμπτος γάρ τις ἐγὼ εὔχομαι εἶναι, καὶ ἀτειρὴς τὸ σῶμα, ὅς γε μηδὲ μίαν ἡμέραν νοσῶ, ἀφ' οὗ ἔκαμον τὰ ἐξανθήματα τὰ τῶν παίδων.

You are sowing the seeds of disease now at a smart pace. I have been watching you all winter. How changed! you came a rose—you are now a lemon.

Δρόμῳ νῦν γε χωρεῖς πολλῶν σπείρων σπέρματα νοσημάτων. Φυλάττω δή σε, ὅλον τὸν χειμῶνα. Ὡς μεταβέβληκας εἰς τὸ χεῖρον, ὅς γε πρότερον μὲν ῥόδῳ, νῦν δὲ κιτρομήλῳ ἔοικας.

Do you pretend to understand medicine, to make a diagnosis of disease, to bleed, to blister, and to administer drugs?

Μῶν προσποιεῖ σύγε ἐπαίειν τὴν ἰατρικὴν, καὶ διαγνῶναι τὰς νόσους, καὶ φλέβας σχάσαι, ἔτι δὲ καὶ φάρμακα τρῖψαι, καὶ ἐκδόρια ἔμπλαστρα περιθεῖναι τῷ σώματι;

I pretend to nothing of the kind; but I can tell whether a man is acting according to the laws of

Οὐδὲν ἐπαγγέλλομαι τοιοῦτον· ἐκεῖνο δὲ οἶδα εἴ τις τυγχάνει διαιτώμενος τῇ τοῦ σώματος εὐκοσμίᾳ συμμέτρως. Καὶ γὰρ

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[1] εἰ for ὅτι, after θαυμάζω, and similar verbs, *supra*, p. 68.

health or not. Though I cannot cure disease, there is nothing to prevent me knowing the causes of disease.

τὸν μὴ δυνάμενον θεραπεύειν τὰς νόσους, τὰς τῶν νόσων αἰτίας οὐδὲν κωλύει εἰδέναι.

What then are the causes?

Λέγε δὴ τὰς αἰτίας.

They are many; but one is the most powerful of all.

Πολλαὶ ὑπάρχουσιν· ἐπικρατεῖ δὲ μία τις.

Be so good as name it.

Τὴν ὁποίαν λέγεις;

Excess.

Λέγω τὴν ὑπερβολήν;

Oh, you are back to your great authority, Aristotle, again. Of what excess do you imagine me guilty? Am I a debauchee?

Βαβαί· πάλιν ἐπάγει τὸν Ἀριστοτέλην, τὸν πάντων σοι κύριον, Ἐγὼ δὲ, ἀντιβολῶ σε, τίνα ποτὲ ὑπερβολὴν ὤφλον; μῶν ἄσωτος ὤν;

No, you neither eat too much nor drink too much, nor use any bodily function immoderately; but you study too much; you lash your brain like a jaded hack. If you go on at this rate, you will produce inflammation of the brain. Besides this, you sit with cold feet at night, which will cause an excited action of the blood to take place in some vital organ; and then neither drug nor lancet of wise leech may be able to restore the equilibrium of the system. All disease is a disturbance of equilibrium; and health, as the old philosophers taught, is a harmony.

Οὐ σύγε· οὔτε γὰρ ἐσθίεις ὑπερμέτρως, οὔτε πίνεις, οὔτε γε πράξει οὐδεμίᾳ σωματικῇ καταχρώμενος ἁμαρτάνεις· ἀλλὰ μὴν ταῖς γε βίβλοις ἐκτενέστερον ἔγκεισαι· τὸν ἐγκέφαλον, δίκην ἱππαρίου καταπεπονημένου μαστῖγοῖς· ὥστε, εἰ τούτῳ τῷ τρόπῳ προβαίνων διατελοῖς, εἰκὸς δεινὴν νοσεῖν σε νόσον, τὴν ἐγκεφαλίτιδα. Καὶ δὴ καὶ μετὰ τὸ μεσονύκτιον καθίζεσθαι φιλεῖς, ψυχροὺς ἔχων τοὺς πόδας, ὅθεν ἄρρυθμός τις ἐνέργεια γίνεται ἐν τοῖς καιρίοις τοῦ σώματος τόποις· τότε δὴ οὔτ' ἂν φάρμακον τοῦ σοφοῦ ἰατροῦ, οὔτε σχαστήριον δύναιτο ἀποκαταστῆσαι τῆς κατασκευῆς τὸ ἰσόρροπον. Ἔστι γὰρ δὴ πᾶσα νόσος οὐδὲν ἄλλο ἢ τὸ ἐξαλλάττειν τὴν κατὰ φύσιν τοῦ σώματος ἰσορροπίαν εἰς τὴν παρὰ φύσιν ἑτερορροπίαν· εἶγε δὴ, ὡς ἐδίδασκον οἱ πάλαι τῶν σοφῶν, ἁρμονία ἐστὶν ἡ ὑγίεια.

Well, perhaps you are right: I sometimes feel a headache, which pre-

Λέγειν τι δοκεῖς· καὶ γὰρ ἔσθ' ὅτε ἀλγῶ τὴν κεφαλὴν, ὃ δὴ κωλύει με προσκεῖσθαι ταῖς

vents me from applying so closely to my books.

βίβλοις μετὰ τῆς συνήθους καρτερίας.

It is the height of folly not to discern a salutary warning here.

Πολλὴ ἄνοια μὴ οὐκ[1] ἀποδέχεσθαι ταῦτα ὡς παραίνεσιν ἔχοντα ὠφέλιμον.

When these hateful examinations are over, I shall certainly remit my studies; I should not like to be plucked.

Ἐπειδάν γε αἱ ἐξετάσεις αὗται αἱ τρισκατάρατοι τελεσθῶσι, τότε δὴ ἄνεσις γενήσεται μοι τῶν περὶ βίβλους πόνων· παντελῶς γὰρ διὰ δέους ἔχω τὸ ἐκπεσεῖν.

I have known men plucked from too great anxiety to pass. Meanwhile, take a friend's advice: walk two hours in the open air every day; and, according to the famous old prescription, keep your head cool by temperance, your feet warm by exercise, and your bowels open without drugs.

Καίτοιγε συνέβη τισὶν ἐκπεσεῖν ἐκ τοῦ λίαν φοβεῖσθαι τὸ ἐκπεσεῖν. Ἐν τῷ δὲ παρόντι σὺ φίλου ἀνδρος βουλῆς μὴ καταφρόνει. Περιπάτει περίπατον καθημέριον δυεῖν ὡρῶν ὑπὸ τῆς αἰθρίας· καὶ, τὸ πάλαι ὑπὸ σοφοῦ τινος ἰατροῦ προσταχθὲν, διατελει ἔχων τὴν μὲν κεφαλὴν ψυχρὰν τῇ ἐγκρατείᾳ, τοὺς δὲ πόδας θερμοὺς τῇ σωμασκίᾳ, τὴν δ' αὖ τῶν ἐντέρων κατασκευὴν εὐκίνητον ἄνευ φαρμάκων.

O wise Æsculapius! but I must go to cram these crabbed Greek metres.—Adieu!

Ὦ τοῦ Ἀσκληπιοῦ τοῦ σοφοῦ· ἀτὰρ δεῖ πάντως ἀπιέναι ἐμὲ ἐμβύσοντα τὸν ἐγκέφαλον τοῖς στρυφνοῖς τούτοις μέτροις τοῖς Ἑλληνικοῖς. Χαῖρε.

ADDITIONAL WORDS AND PHRASES.

Ague—ῥῖγος, -ους, τό. An aperient—ἑλατήριον, -ου, τό. Appetite—ὄρεξις, -εως, ἡ. Appetite, excessive—βουλῖμία, -ας, ἡ. Appetite, want of—ἀνορεξία, -ας, ἡ. A blister—φλύκταινα, -ης, ἡ. Catheter—καθετήρ, -ῆρος, ὁ. Cold in the head—κόρυζα, -ης, ἡ. A callosity—τύλη, -ης, ἡ. Corpulent—πολύσαρκος. Constipation—γαστρὸς στεγνότης, ἡ. Condition, good—εὐεξία, -ας, ἡ. Condition, bad—καχεξία, -ας, ἡ. Cupping-glass—σικύα, -ας, ἡ. A decline—φθίσις, -εως, ἡ. Diet, strict—ἀναγκοφαγία, -ας, ἡ. The down of puberty—χνοῦς, -οῦ, ὁ. Emaciation—λιποσαρκία, -ας, ἡ.

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[1] μὴ οὐκ, after certain words, negative, or implying a negative,—*supra* p. 63.

Digestion, good—*εὐπεψία, -ας, ἡ.* Digestion, bad—*δυσπεψία, -ας, ἡ.* Debility, languor—*ἀτονία, -ας, ἡ.* To be feverish—*πυρέττω.* Dislocation—*ἐξάρθρωσις, -εως, ἡ.* Get better—*ῥαΐζω.* Get worse—*ἡ νόσος ἐπιτείνεται.* Gargle—*ἀνακογχυλιάζω.* Hiccough—*λύγξ, -γγός, ἡ.* Inflammation—*φλεγμονή, -ῆς, ἡ.* Mortification—*σφάκελος, -ου, ὁ.* Pleurisy—*πλευρῖτις, -ίτιδος, ἡ.*[1] A probe—*μήλη, -ης, ἡ.* Puberty—*ὥρα, -ας, ἡ.* Recovery—*ἀνάληψις, -εως, ἡ.* Short-sighted—*μυώψ, -ῶπος.* To fall sick—*ἀσθένεια προσπίπτει τινί.* Stout health—*ἁδροτής, -ῆτος, ἡ.* Suckle—*θηλάζω.* Quinsy—*κυνάγχη, -ης, ἡ.* Skin disease, dry—*ψωρίασις, -εως, ἡ.* Skin disease, moist—*ἔκζεμα, -ατος, τό.* Tumour—*κήλη, -ης, ἡ.* Wean—*ἀπογαλακτίζω.* Visit a sick person—*ἐπισκέπτομαι.* Vomit—*ἐξεράω.*

DIALOGUE TWENTY-FOURTH.

ON DRESS.	ΤΑ ΦΟΡΗΜΑΤΑ.
You have come in the very nick of time.	*Εἰς καλὸν ἥκεις.*
For what?	*Τίνος ἕνεκα;*
To see my splendid equipment. I am going to a fancy ball, and was just mounting the stair to dress, when you knocked at the door.	*Θεασόμενος δὴ τὴν λαμπράν μου κατασκευήν. Καὶ γὰρ μέλλω μεθέξειν ὀρχήσεως ποικιλείμονος· καὶ ἤδη προσανέβαινον τὴν κλίμακα, τοῦ ἐνδύσασθαι τὴν ἐσθῆτα, ὅτε ἔκρουσας τὴν θύραν.*
Well, in what character are you to appear?	*Ποῖόν τινα ὑποκρῑνόμενος μέλλεις μετέχειν τῆς ὀρχήσεως;*
In my own character of course.	*Αὐτὸς ἐμαυτόν, ὡς εἰκός.*
What is your own character, may I ask?	*Τὸ δὲ "αὐτὸς" τοῦτο, τί βούλεται;*

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[1] The termination *-ῖτις*, added to the part affected, gives the technical name to the disease which consists in the inflammation of the part affected, as *Bronchitis.*

A Celtic chieftain; my name is Macleod.

Ἀμέλει Κέλτης εἰμὶ τῶν εὐπατριδῶν, καὶ πρόσχημα εὔχομαι τὸ ὄνομα Λεωδίδην.

Well, go you up-stairs and tag on the philibeg. Meanwhile I will peep into Athenæus and see if I can find the Greek for a kilt.

Ἀνάβηθι μὲν οὖν σύγε ἐνδυσόμενος τὸ φιλιβήγιον. Μεταξὺ ἐγὼ παρακύψω εἰς τὸν Ἀθηναῖον, εἴ ποτε περιπεσοῦμαι τῷ πῶς ὀνομάζεται *kilt* Ἑλληνιστί.

You are more likely to find the Greek for a French ragout there. Rather take Pollux; here he is; you will find it in the seventh book,—or nowhere.

Ῥᾷον εὕροις ἂν ἐνταῦθά γε ὅπως λέγεται Ἑλληνιστὶ τὰ περικόμματα τὰ τεχνικῶς κεκαρῦκευμένα, ἅπερ προσαγορεύουσιν οἱ Φράγκοι *ragouts*. Προὐργιαίτερον γοῦν λαβεῖν τὸν Πολυδεύκη· τῇ· τυγχάνει δὴ οὖσα ἡ λέξις ἐν τῇ ἑβδόμῃ βίβλῳ, ἢ οὐδαμῇ.

Well, this Pollux is a very learned fellow, no doubt, but extremely dry. Sooner than read such a book through I would stand an examination before a board of Cambridge Dons on Cretic endings, anapæsts *in quintâ sede*, and other metrical quiddities of that bibulous old pedant Porson. A kilt—no doubt it must be a χιτών or χιτωνίσκος of some kind; and here, thank Heaven, is a Cimmerian or Cimbrian χιτωνίσκος staring me in the face; but that seems to have been one of Sappho's lucid vestments, and will not do for the loins of a brawny mountaineer. —Heigh-ho! I wish the fellow would be quick and come down, for I

Ἀλλὰ μὴν πολυμαθὴς μὲν ὑπερφυῶς ἐστιν οὗτος ὁ Πολυδεύκης, ψυχρὸς δὲ ἐν τοῖς πρῶτος. Ἔμοιγε μᾶλλον ἢ τὴν τοιαύτην βίβλον μέχρι τέλους ἀναγνῶναι, αἱρετώτερον ἂν εἴη ὑπομένειν δοκιμασίαν παρὰ συνεδρίῳ τῶν σεμνοπροσώπων γυμνασιαρχῶν τῶν ἐν Κανταβριγίᾳ περὶ τῶν Κρητικῶν καλουμένων στιχοτελευτῶν, ἀναπαίστων κατὰ πέμπτην χώραν, καὶ ἄλλας λεπτολογίας μετρικὰς ὅσας ἤδετο ἐξακρῑβῶν ὁ ὑπέρδεινος συμπότης, ὁ Πορσών. *A kilt*—πᾶσα γοῦν ἀνάγκη ἢ χιτῶνα εἶναι ἢ χιτωνίσκον τινά· καὶ ἰδού· χάριν ἔχω τῷ Ἑρμῇ· ἐν ὀφθαλμοῖς μοι φαίνεται Κιμμέρικός τις ἢ Κιμβρικὸς χιτωνίσκος· ἐκεῖνος δὲ, οἶμαι, τῶν διαφανῶν τις ἦν ἐσθημάτων τῆς Σαπφοῦς, ὥστε μὴ ἁρμόζειν ποτὲ τῇ ὀσφύι ἁδροῦ καὶ ἀνεμοτρεφοῦς ὀρείτου. Αἴ, αἴ· εἶθε δὴ παρείη καταβὰς ὁ ἑταῖρος μου ὁ καλός·

mean to appear at the ball myself—though he shan't know it—in the character of Mephistopheles, all fiery-red, with flaming doublet and blazing breeches. And now, by the way, I recollect that the ancient Gauls, and other barbarians whom I have seen in bas-reliefs, wore breeches; so I need not be burrowing longer in the molehills of this mouldy old pedant for a word that cannot possibly be there.—But here he comes! Magnificent!

μέλλω γὰρ καὶ αὐτὸς μεθέξειν τῆς ὀρχήσεως—λάθρα δὲ αὐτοῦ—ὑποκρινόμενος δηλαδὴ τὸν Μεφιστοφέλην, πάνυ φλογωπὸς, φλόγινον ἔχων τὸν χιτῶνα, καὶ φλογίνας τὰς ἀναξυρίδας. Καὶ νῦν δὴ ἐπέρχεταί μοι περὶ τῶν παλαιῶν Κελτῶν καὶ ἄλλων βαρβάρων οὓς εἶδον ἐν ἐκτυπώμασιν, ὡς ἐφόρουν ἀναξυρίδας· ὥστε μηκέτι ἀναγκαῖον εἶναι κατορύττειν τὰ σπαλακολοφίδια τοῦ μῦδαλέου τούτου γραμματιστοῦ, ἐξιχνιάζοντα δήπου λέξιν μὴ ἐνδεχομένην ἐνταῦθά γε εὑρεῖν· Καὶ μὴν εἰσέρχεται αὐτός· νὴ τὸν κύνα μεγαλοπρεπῆ πάνυ παρεχόμενος φαντασίαν.

Well, have you found the Greek for a kilt?

Ἀλλὰ νῦν δὴ πότερον περιέπεσες τῷ ὅπως δεῖ λέγειν *kilt* Ἑλληνιστὶ ἢ οὔ;

No.

Μὰ Δία, οὐκ ἔγωγε.

What's the matter with you? Why do you look so stupid?

Τί ἔχεις; διὰ τί οὕτω βλέπεις βλᾶκικόν;

That frosty old pedant gives me a headache.

Ὁ ψυχρὸς οὑτοσὶ λεξιθήρας ἐπιφέρει μοι κεφαλαλγίαν.

Oh, you Sassenach milksops, you always take a headache when you take a Greek book into your hands! Thank Heaven I was brought up in Oxford, and can mingle Aristotle with my tea and my toddy, feeling not a whit uncomfortable.—But again I say, have you found the Greek for a kilt?

Βαβαί· ἀεὶ γὰρ ὑμεῖς οἱ Σάξωνες οἱ πεδιαῖοι μαλακίωνες, λαβόντες εἰς τὼ χεῖρε βίβλον Ἑλληνικὴν, παραυτίκα κεφαλαλγεῖτε· χάριν ἔχω ἔγωγε τῷ θεῷ ἐπὶ τῷ τραφῆναι ἐν τῷ Ὀξονίῳ, ὥστε οἷός τε εἰμὶ ὁμιλεῖν τῷ Ἀριστοτέλει πάνυ εὐπαθῶς μεταξύ[1] ῥοφῶν τὴν τὲ θήαν καὶ τὸ ῥακί. Ἀτὰρ τόδε ἐρωτῶ πάλιν πότερον εὗρηκας τὸ *kilt* Ἑλληνιστὶ, ἢ οὔ;

Again I say no! The

Καὶ ἐγὼ ἀποκρίνομαι τὸ δεύτε-

[1] μεταξύ with part.—J. 696, 4; F. 246; C. 46, a.

ancient Celts had no kilts; they wore breeches.

ρον, ὅτι οὔ· εἶγε δὴ ἀναξυρίδας ἐφόρουν οἱ πάλαι Κέλται, οὐ γυμνὰ φαίνοντες τὰ σκέλη.

But the modern Greeks wear kilts.

Πλὴν οἵ γε νῦν Ἕλληνες φοροῦσι τὰ *kilts*.

Oh, I forgot! I saw them at Corfu on Easter-day.

Τούτου ἐπελάθομην· καὶ γὰρ αὐτὸς εἶδον ἐν τῇ Κερκύρᾳ κατὰ τὴν ἑορτὴν τοῦ Πάσχα.

Well; why should we not take the modern Greek word?

Τί οὖν κωλύει ἀποδέχεσθαι τὴν νεο-Ἑλληνικὴν λέξιν;

What is it?

Τίς δή ἐστιν;

φουστανέλλα.

φουστανέλλα.

That sounds more like Italian.

Ἠχεῖ τοῦτό γε μᾶλλον τὰ Ἰταλικά.

Why then we must make a name; say, *χιτὼν ῥαβδωτὸς Κελτικός.*

Ἀμέλει ἀνάγκη καινολογίᾳ χρωμένους πλάττειν ὄνομα, οἷον χιτὼν ῥαβδωτὸς Κελτικός.

Rather long!—But I say, my dear Tom, what a wonderful combination you have made of it! Tartan hose, a tartan kilt, a black waistcoat, green cloth coat bound with golden cord, a yellow wig, and a large blue bonnet, with a gold thread button. Is that all right?

Μακροτέρα που ἡ προσηγορία· ἀτὰρ ὦ φίλτατον Θωμασίδιον, ὡς συνεκάττυσας ἐμμελῶς τὴν ποικιλίαν τῶν ἐσθήτων· περισκελίδας δήπουθεν ῥαβδωτὰς, χιτῶνα Κελτικὸν ῥαβδωτὸν, μέλανα χιτωνίσκον, ἱλλικα πρασίνην μηρίνθῳ χρῡσῇ παρυφασμένην, ἔτι δὲ φενάκην ξανθὴν, καὶ πρὸς τούτοις πῖλον κυανοῦν εὐρύτερον, κομβίῳ κεκοσμημένον χρῡσομίτῳ. Μῶν τεχνικῶς ἔχει τὸ σύστημα τοῦτο;

Quite right. I took it from Boswell. I am a genteel Highland gentleman of the last century. Such a fellow with such toggery was seen in Skye one day more than a hundred years ago, and shall be seen in Edinburgh to-night.

Τεχνικώτατα γάρ· ἔλαβον αὐτὸς τὰ καθ' ἕκαστα τῶν φορημάτων παρὰ τοῦ Βοσουηλλίου· ὑποκρίνομαι γοῦν ἄνδρα καλὸν κἀγαθὸν τῆς ὀρεινῆς, τῶν ἐν τῇ παροιχομένῃ ἑκατονταετηρίδι χαριέντων. Ἀκρῑβῶς γὰρ δὴ τοιουτοτρόπως ἠμφιεσμένον τινὰ ἦν ἰδεῖν πρὸ ἑκατὸν ἐτῶν ἐν τῇ νήσῳ Σκυίᾳ· καὶ ἀναφανήσεται σήμερον ὁ αὐτὸς ἐν τῇ Ἐδιναπόλει·

Well, I must say fashion

Ἀλλόκοτοι, νὴ Δία, οἱ τρόποι

is a strange thing; many things change to the better, but fashion in dress, so far as I can see, has a strong inclination to change for the worst. Take, for instance, our swallow-tails and the chignons of the ladies.

τῶν ἐσθήτων· μεταβάλλει γοῦν πολλὰ μὲν εἰς τὸ βέλτιον, τὰ δὲ περὶ τὰς ἐσθῆτας δοκεῖ δεινῶς πως πεφυκέναι πρὸς τὰς ἐπὶ τὸ χεῖρον μεταβολάς, οἷον δὴ αἱ ἄλλικες ἡμῶν, αἱ χελιδονόσουραι, καὶ τὰ τερατώδη ὀγκώματα τῶν γυναικῶν, τὰ ἐπὶ τοῦ ὀπισθοκρανίου, ἅπερ σχινῶνας προσαγορεύουσιν.

Brutal both! the first makes a man like a cockatoo, and the other a woman like nothing in heaven above, or earth below, or the waters under the earth.

Βδελυρὰ ἀμφότερα, εἴγε ἡ μὲν τοὺς ἄνδρας μεταβάλλει εἰς ψιττάκους, τὸ δὲ τὰς γυναῖκας παραμορφοῖ εἰς ἀλλόκοτόν τι, ᾧ οὐκ ἔχει οὔτε ὁ οὐρανὸς οὔτε ἡ γῆ ὅμοιον οὐδὲν, οὔτε οἱ ὑποκάτω τῆς γῆς τόποι.

Why do people not dress reasonably?

Διὰ τί οὐ, τέχνῃ χρώμενοι, κατὰ λόγον κοσμοῦσι τὰ σώματα οἱ ἄνθρωποι;

Because they are fools and slaves and cowards, and go in herds like sheep.

Ἅτε δὴ ἠλίθιοι ὄντες καὶ δοῦλοι καὶ δειλοὶ καὶ συναγελαζόμενοι, καθάπερ τὰ πρόβατα.

I must confess I am one of the number. When I go to dine with Lady Fineacres in Randolph Crescent, I am sure she would faint if I came without my swallow-tail, and the whole company would denounce me, one calling me a fool, another a boor; and if I have no freedom in these matters, much less the young ladies, who in obedience to the decrees of Parisian hairdressers grow those ridiculous tumours behind their cerebellum.

Ὁμολογῶ αὐτὸς—ἀνάγκη γὰρ—εἰς τὰ πρόβατα ἔν γε τούτῳ συντελεῖν. Ὅταν γὰρ δειπνῶ παρὰ τῇ εὐγενεῖ γυναικὶ Κομψοπλεθρίνῃ ἐν τῷ τοῦ Ῥανδολφίου ἡμικυκλίῳ, πέπεισμαι λιποψυχῆσαι ἂν τὴν γυναῖκα, εἰ τύχοιμι ἐλθὼν, μὴ ἐνδυσάμενος τὴν χελιδονόσουραν· πρὸς δὲ τούτοις ἐκσυρίττοιεν ἄν με οἱ δαιτυμόνες, ἀνόητόν τινα ψέγοντες ἢ ἄγροικον. Τοιγαροῦν ἐγὼ ἐν τοῖς τοιούτοις εἰ κατ' οὐδέν εἰμὶ ἐλεύθερος, πολλῷ ἧττον αἱ ταλαίπωροι παρθένοι, οἷ δὴ, τοῖς τῶν κομμωτριῶν δόγμασι πειθόμεναι τῶν ἐν Παρισίοις, ἔφῦσαν τὰ γελοῖα ταῦτα ὀγκώματα ἐν τῷ ὄπισθεν τῆς κεφαλῆς.

Oh, yes; we are all cow-

Ἀληθέστατα λέγεις· καὶ γὰρ,

ard. Authority rules the world in these matters, not reason. At a fancy ball, however, and in the country of the Macleods beyond Dunvegan, I dress like a Roman Emperor and a reasonable being. Good night!

ἐν τοῖς τοιούτοις ἐθελόκακοί ἐσμεν οἱ σύμπαντες καὶ ἐθελόδουλοι, τυραννικοῖς τισι δοξάσμασιν ὑποτασσόμενοι, οὐ λόγῳ. Οὐ μὴν ἀλλὰ κατ' ὄρχησίν γε ποικιλείμονα, καὶ δὴ καὶ ἐπέκεινα τοῦ Δουνβηγᾶνος ἐν τῇ τῶν Λεωδιδῶν πατρίδι, θεμιτὸν φορήματα φορῆσαι, οἷα προσήκει αὐτοκράτορι Ῥωμαϊκῷ καὶ ζώῳ λογικῷ. χαῖρε.

ADDITIONAL WORDS AND PHRASES.

Arrange the dress—*ῥυθμίζω*. Badge—*γνώρισμα, -ατος, τό*. Barefoot—*ἀνυπόδητος*. Boot—*ἐνδρομίς, -ίδος, ἡ*. Button on—*ἐγκομβοῦμαι*. Clout—*λακίς, -ίδος, ἡ*. Coat, a rough warm outer—*σπολάς, -άδος, ἡ*. To embroider—*ποικίλλω*. A fringe—*κροσσὸς, -οῦ, ὁ*. Feet, reaching to the—*ποδήρης*. Hair, short-cropped—*ἐν χρῷ κουρά*. To wear long hair—*κομῶ*. Hat—*πέτασος, -ου, ὁ*. A broad-brimmed summer hat—*καυσία, -ας, ἡ*. To put on the plaid—*ἀναβάλλομαι*. Put on clothes—*ἀμπέχομαι, ἀμφιβάλλομαι, περιτίθημι*. Plaid or light cloak—*χλαῖνα, -ης, ἡ*. Shawl—*ἀμπεχόνιον, -ου, τό*. Shoes—*ὑποδήματα, -ων, τά*. To take them off—*ὑπολύω*. Put them on—*ὑποδέομαι*. Dress shoes—*βλαύτη, -ης, ἡ*. Summer dress—*θερίστριον, -ου, τό*. Soap—*σμῆμα, -ατος, τό*. Tassel—*θύσανος, -ου, ὁ*. Winter clothing—*χείμαστρον, -ου, τό*.

DIALOGUE TWENTY-FIFTH.

A DINNER PARTY.

Well, gentlemen, the gong sounds; I hope you are all appetised; the dinner waits.

ΣΥΜΠΟΣΙΟΝ.

Νῦν μὲν δὴ, φίλοι ἄνδρες, ἠχεῖ τὸ ἠχεῖον· ἐλπίζω ὑμᾶς δριμεῖαν πάνυ ἔχειν τὴν ὄρεξιν· τὸ δὴ δεῖπνον ἤδη ἕτοιμον.

I am ready.
Come along then!
The table is furnished bountifully.
Take your seats, gentlemen; Sir George, sit you on the right hand of the hostess. Is there any clergyman here?

Καὶ γὰρ ἐγὼ ἕτοιμος.
Ἴθι νῦν ἀνύσας.[1]
Ἄφθονος δὴ ἡ τοῦ δείπνου παρασκευή.
Ἰδοὺ τὰς ἕδρας, κύριοι· καθιζέτω ἕκαστος ἐν τῇ χώρᾳ. Σὺ δὲ, εὐγενέστατε Γεώργιε, ἐπιλαβοῦ τῆς χώρας, τῆς ἐν δεξιᾷ τῆς δεσποίνης. Ἆρα κληρικός τις πάρεστιν;

Yes; I wear the cloth.
Then be so kind as say grace.
"Father of lights, from whom cometh down every good and perfect gift, we thank Thee for the bounteous supply of things needful for our bodily wants; and we pray that we may lead lives worthy of Thy great goodness, and of the most holy precepts of the Author of our salvation, Jesus Christ. Amen."

Πάρεστιν· ἐγὼ φορῶ τὸ μέλαν.
Οὐκοῦν χαρίζοιο ἂν ἡμῖν εὐχαριστῶν ἐπὶ τῷ δείπνῳ.
"Πάτερ φώτων, ὅθεν πᾶσα δόσις ἀγαθὴ καὶ πᾶν δώρημα τέλειον καταβαίνει, εὐχαριστοῦμέν σοι ἐπὶ τῇ ἀφθόνῳ ἑκάστοτε χορηγίᾳ τῶν πρὸς τὰς τοῦ σώματος χρείας ἀναγκαίων, καὶ εὐχόμεθα βίους βιῶναι τῶν τε τηλικούτων εὐεργετημάτων ἀξίους καὶ τῶν πανσέμνων μαθημάτων τοῦ ἀρχηγοῦ τῆς σωτηρίας ἡμῶν Ἰησοῦ Χριστοῦ. Ἀμήν."

Now fall to!
Will you take some of this turtle-soup?

Νῦν δὴ ἐπιθώμεθα τῷ ἔργῳ.
Πότερον διαμερίσω σοι τοῦ χελωνοζώμου τούτου τοῦ παχυτέρου;

Certainly; I do not get that every day.
It is a rare luxury; it flows down richly and sweetly like liquid gold.

Καὶ μάλα γε· οὐ γὰρ δὴ τῶν τυχόντων ὁ ζωμὸς οὑτοσί.
Σφόδρα γε θεῖον τρύφημα ὁ ζωμός· καὶ γὰρ πιμελὴς καταρρεῖ καὶ γλυκερὸς, χρῡσοῖο δίκην ποταμοῖο.

Now we attack the fish; here is whitebait, and here is mullet, with oyster-sauce; will you have some? there is also lobster-sauce.

Νῦν δὴ ἐπέχωμεν τοῖς ἰχθύσιν· ἰδοὺ ἐπανθρακίδας λευκάς· ἔτι δὲ πάρεστι τρίγλη μετὰ ὀστρέων καρύκης· θέλοις ἂν γεύσασθαι τούτων; πρὸς δὲ τούτοις ἀστακοῦ ἔστιν ἔχειν καρύκην.

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[1] Idiomatic use of 1 aor. part. of *ἀνύω: do it, and be done with it.*—J. 696, 1; C. 46, b.

Oh, delicious! send me a slice of mullet with oyster-sauce. I had a glut of lobsters last summer in Iona, and such flounders!

Ὦ τοῦ τρυφήματος· παράθες, εἰ βούλει, τῶν τριγλῶν τεμαχίδιον, οὐκ ἄνευ γε τῆς τῶν ὀστρέων καρύκης· καὶ γὰρ τῶν γε ἀστακῶν ἐτύγχανον κορεσθεὶς, τοῦ παροιχομένου θέρους, ἐν τῇ Ἰώνῃ· αἱ δὲ δὴ ψῆτται αἱ ἐκεῖ ὑπερφυεῖς τινες.

There are very few oysters in the sauce.

Ὀλίγα, νὴ Δία, ὄστρεα νήχεται ἐν τῷ ὑγρῷ.

Yes; as Virgil says, "*apparent rari nantes in gurgite vasto.*"

Τὸ γοῦν τοῦ Οὐιργιλίου· φαίνονται σπάνιοι κατὰ δῑνήεντα ῥέεθρα·

Ha! ha! ha! But now you must have something more substantial. Shall I help you to some of this roast beef?

Γελοῖα λέγεις. ἀτὰρ νῦν δὴ καιρὸς προσφέρεσθαί τι τῶν ἁδροσάρκων· Ἆρά γε ἐκτεμῶ σοι τῶν βοείων κρεῶν, τῶν ὀπτῶν;

By all means; I always feel doubly British when I eat roast beef. I cannot understand the man who, instead of a royal brown juicy roast, steaming proudly before him, chooses some of your trifling French minces and fricassees.

Παντάπᾶσι μὲν οὖν· καὶ γὰρ διπλάσιον ἀεὶ τὸ Βρεταννικὸν μένος ἐν ταῖς φλεψί μοι σπαργᾷ, ὁσάκις ἂν τὰ βόεια σῖτῶμαι τὰ ὀπτά. Ἐκεῖνον δὲ δὴ ὁποῖός τις ἐστὶν οὐκ ἐπίσταμαι, ὅστις, ἐξὸν φαγεῖν ὀπτόν τι νεανικὸν καὶ εὔχῡλον, καὶ σοφῶς ἐξανθισμένον, ὅθεν ἡ κνῖσα προσγελᾷ ταῖς ῥισὶν, ἥδιον δήπου σιτεῖται τοὺς οὐδενὸς ἀξίους μυττωτοὺς τῶν Φράγκων, καὶ κομμάτια κεκομψευμένα περιττῶς.

The French call us savages, because, instead of eating scientifically elaborated food, we devour our meat in the crude state, not seldom half raw.

Καὶ μὴν ἡμᾶς γε οἱ Φράγκοι μάλα Κυκλωπικῶς χρῆσθαι ἡγοῦνται τοῖς ἐδωδίμοις, διότι, δέον[1] τεχνικῶς κατεσκευασμένα φαγεῖν τὰ ἐδέσματα, πάντα κατεσθίομεν ἀκατέργαστα, καὶ πολλάκις ὀλίγου δεῖν ὠμά.

The beef is excellent; Aberdeen beef, I presume?

Ἀλλὰ μὴν θεῖόν γε τι τὰ βόεια ταῦτα· Ἀβερδονίηθεν γάρ· οὐχ οὕτως;

Yes. They have three

Ἔστι ταῦτα· εἴ γε ἐπὶ τρισὶν

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[1] δέον, *quum debeamus.*—J. 700; F. 65; C. 64, 2, c.

good things in Aberdeen—beef, granite, and Latin. But here comes a dish that outshines all—

" *Velut inter ignes*
Luna minores "—

Here is a haggis!

δικαίως σεμνύνονται οἱ τῆς Ἀβερδονίας πολῖται, ἤγουν, ἐπὶ τῷ βοείῳ, τῷ λίθῳ τῷ Συηνίτῃ, καὶ τῇ περὶ λέξιν Ῥωμαϊκὴν δεινότητι. Καὶ μὴν εἰσερχόμενον ὁρῶ ἐν τοῖς ἄλλοις ἐδέσμασιν ὑπερλαμπρυνόμενόν τι, ἀστέρας ὡς ἄλλους ἀφανίζει δῖα σελήνη· γαστὴρ νὴ Δία.

A veritable haggis!

Γαστὴρ δῆτα ἐναργής.

How large and jolly he looks, and how brightly the liquid pearls are streaming down his manly cheeks!

Ὡς εὔσαρκος παρέρχεται καὶ νεανικὴ, ὡς λιπαρὸν παρέχει τὸ πρόσωπον, ὅθεν δὴ οἱ μαργαρῖται ὑγροὶ κατὰ τῶν ἀνδρείων παρειῶν ῥέουσι ποταμηδόν.

You talk like a French cook.

Ταῦτά γε λέγων ὀψοδαιδάλῳ τινὶ ὅμοιος εἶ μαγείρῳ, τῶν ἐκ Παρισίων.

No; I talk like a Scotsman. A genuine Scotch haggis is a dish that, as Christopher North said, would have made Apicius sob with ecstasy!

Μὰ Δία οὐκ ἔγωγε· λέγω ἃ φρονεῖν δεῖ ἄνδρα ὡς ἀληθῶς Καληδόνιον. Καὶ γὰρ δὴ γαστὴρ Καληδονία τεχνικῶς κατεσκευασμένη ἔδεσμά ἐστι, κατὰ τὸν γε Χριστοφόρον Νόρθιον, ὅπερ ἐποίησεν ἂν λύζειν τὸν Ἀπίκιον τῇ ὑπεράγαν ἡδονῇ.

Lady B., you are not eating. There will be pheasants in the next course.

Γύναι εὐγενεστάτη, τί τοῦτο βούλεται; ἄγευστος εἶ ἁπάντων· παρατεθήσονται ἔτι φασιανοὶ, κατὰ τὴν ἐπιοῦσαν περιφοράν.

I am not very hungry; but I shall not be able to resist the temptation of the pheasants.

Μετρίως ἔχω τῆς ὀρέξεως· καίτοι μόγις ἂν ἰσχύσαιμι ἀνθεστάναι τῷ θελγήτρῳ τῶν φασιανῶν.

You may have ducks also.—Ha! here they come, with green pease.

Πρὸς δὲ τούτοις παρατεθήσονται αἱ νῆτται. Ἰοῦ! ἰοῦ· ἥκουσιν ἤδη μετά γε πίσων νεοθηλῶν.

A great luxury.

Ὦ τῆς ὀψοφαγίας.

While Doctor Schetlius is carving the duck, perhaps you will allow me to drink your good health?

Ἐν ᾧ ὁ Δόκτωρ Σχέτλιος ἐκτέμνει τὴν νῆτταν, τάχ' ἂν οὐ δυσχεραίνοις ἔμοιγε προπίνοντί σοι φιλοτησίαν.

By all means.

Οὐδεὶς φθόνος.

Your good health, my lady.

Προπίνω σοι, γύναι εὐγενεστάτη.

Well, what comes next?

Oh, a flaming pudding, burning like Bardolph. Will you take a slice of this glorious plum-pudding?

I am no fire-eater.

Oh, the brandy will soon burn off; here, taste this slice.

It is really most substantial stuff. No doubt this goes along with the roast beef to make the stout heart of invincible John Bull, the conqueror of Napoleon.

Of course; but here is something in the more exquisite style, Italian cream, and *Gelées au noyau.*

I should like some jelly, and cream *au naturel.*

Here you have it; and cream such as they never see in London. It is from my farm in East Lothian.

It is delicious.

You may well say so; it is, as they say, both meat and drink.

Sir George, will you take anything more?

No; I have dined like a king, or like a god, as Homer would have said.

But you cannot end without—

What?

A piece of splendid Stilton

Ἐφεξῆς δὲ τί παρέρχεται;

Βαβαί· πολφὸς δῆτα πυριλαμπὴς Βαρδόλφου δίκην. Οὔκουν γεύσαιο ἂν τοῦ νεανικοῦ τουτου πολφοκοκκομήλου;

Οὐκ ἔγωγε τῶν πυριφάγων.

Ἀλλὰ μὴν πεπαύσεται παραυτίκα φλεγόμενον τὸ ῥακί· Λαβὲ δὴ τοῦτο τὸ τεμάχιον.

Εὐπαγὲς τῷ ὄντι καὶ εὐτραφὲς τὸ ἔδεσμα. Τοῦτό γε ἀναμφισβητήτως συνεργεῖ τοῖς ὀπτοῖς βοείοις πρὸς τὸ ἀποτελεῖν τὸν πρινώδη θῦμὸν τοῦ ἀνικήτου ἐκείνου ταυρομόρφου Ἄγγλου, τοῦ νικήσαντος ἐν Οὐατερλοῦ.

Πῶς γὰρ οὔ; ἀτὰρ περιττόν τι ἤδη παρατίθεται, δηλαδὴ πῖον Ἰταλικὸν, καὶ πῆγμα ῥακίου πῦρῆσιν ἡδυσμένου.

Ἔμοιγε μᾶλλον κατὰ νοῦν ἐστι πῖον ἀκατασκεύαστον.

Ἰδού—οἷον δὴ πῖον οὐκ ἐνέπεσέ ποτε εἰς ὄψιν τοῖς ἐν Λονδίνῳ ὀψοφάγοις, ἅτε ἐκ τοῦ χωρίου μου, τοῦ ἐν τῇ πρὸς ἕω Λωθιανῇ κειμένου.

Θαυμαστὸν πάνυ τὸ τρυφερὸν τῆς γεύσεως.

Δίκαιος εἶ ταῦτα λέγειν—εἴ γε συνδυασμός τις ἐνυπάρχει τοῦ τε βρωτοῦ καὶ τοῦ ποτοῦ.

Εὐγενέστατε Γεώργιε, θέλοις ἂν τι προσθεῖναι τῇ ἐδωδῇ;

Οὐκ ἔγωγε· καὶ γὰρ βασιλέως πάνυ δεῖπνον δεδείπνηκα, μᾶλλον δὲ θεοῦ, κατά γε τὸν Ὅμηρον.

Καίτοι οὐ θεμιτόν γε κολοφῶνα ἐπιθεῖναι τῇ ἐδωδῇ ἄνευ γε—

Τὸ ποῖον λέγεις;

Τεμάχιον λέγω τῦροῦ μεγαλο-

cheese, with a glass of port.

πρεπούς, τοῦ Στιλτῶνος, μετὰ κυάθου οἴνου Ὀπορτίνου, ἐν προσθήκης μέρει.

I cannot refuse that; it seems to nail down the dinner with the true orthodox emphasis. I always finish with cheese.

Τοῦτό γε οὐκ ἂν δυναίμην ἀπογνῶναι· προσηλοῦν γὰρ δοκεῖ τὰ ἐδηδεσμένα γομφωτικῇ τινι δυνάμει. Τῷ δείπνῳ ἑκάστοτε ἐπιτίθημι τέλος, προσφερόμενος τοῦ τῦροῦ.

Here you have goat's milk cheese from Switzerland.

Ἰδοῦ σοι αἴγειον τῦρὸν, τὸν ἐκ τῶν Ἑλουηττίων.

I prefer the Stilton.

Ἐμοιγε μᾶλλον πρὸς ἡδονήν ἐστιν ὁ Στιλτών.

Now, gentlemen, the cloth is removed. Here you have all sorts of wine, —the cool Gladstonian claret, the sharp Rhenish, and the stout old Port.

Νῦν δὴ, φίλοι ἄνδρες, περιεληλύθαμεν εἰς τὸ τέλος τῶν τραπεζῶν. Καὶ μὴν πάρεστι παντοδαπῶν μετέχειν οἴνων, τοῦ ψυχροῦ Γλαδστωνιανοῦ, τοῦ δὲ ὀξέος οἴνου τοῦ ἀπὸ τοῦ Ῥήνου τῶν Γερμάνων, καὶ δὴ καὶ τοῦ ἀδροῦ παλαιόφρονος Ὀπορτίνου.

I will never apostatise from the Port—at least in winter.

Οὐκ αὐτομολήσω ποτὲ ἀπὸ τοῦ Ὀπορτίνου, κατά γε τὸν χειμῶνα.

Here are walnuts and almonds and raisins.

Ἐνταῦθά ἐστι κάρυα, ἀμύγδαλα, καὶ ἀσταφίδες.

You keep a bountiful table.

Γέμει τὸ δεῖπνον ἀφθονίας.

I do not pamper myself; but the man who gives a bad dinner to his friends deserves to be classed among the basest of human beings. Meanwhile push round the bottle.

Οὐκ ἐντρυφῶ τοῖς ἐδέσμασιν, τῆς γε γαστέρος ἕνεκα· οὐ μὴν ἀλλὰ ὅστις ἂν ὑπομένῃ τοῖς φίλοις φαῦλον παραθεῖναι δεῖπνον ἄξιός ἐστι συντελεῖν εἰς οὓς χειρίστους ἔχει ἡ γῆ ἀνθρώπους. Ἀτὰρ σύ γε ποίησον κυκλεῖσθαι τὸν ἀσκόν.

In obedience to the injunction of wise old Phocylides!

Πειθόμενός γε τῷ δόγματι τοῦ σοφοῦ Φωκυλίδου.

What does Phocylides say?

Τί δὴ λέγει ὁ Φωκυλίδης;

"*Wise is the man at friendly board,*
Who sits and sips his glass,
And chirrups o'er his cups with glee,
And bids the bottle pass."

Χρὴ δ' ἐν συμποσίῳ κυλίκων περινισσομενάων
Ἡδέα κωτίλλοντα καθήμενον οἰνοποτάζειν.

Oh! I remember it well: the motto of the NOCTES AMBROSIANÆ!

Ἀλλὰ νῦν γε διὰ μνήμης ἔχω τοὺς στίχους· τὴν ἐπιγραφὴν τῶν Ἀμβροσιανῶν νυκτῶν.

Ladies, you rise too soon.

Γυναῖκες, προθῡμότερον ἀπαλλάττεσθε.

Gentlemen enjoy their wine best alone; ladies have their own interesting little matters, which are best discussed in the drawing-room.

Καὶ γὰρ οἱ ἄνδρες τοῦ οἴνου ἀπολαύουσι μᾶλλον χωριστοί. Ὡσαύτως δὲ δὴ αἱ γυναῖκες τὰ ἑαυτῶν ἔχουσι πραγμάτια ἅπερ προσήκει διεξελθεῖν ἐν τῇ ἐξέδρᾳ.

Well, if it must be so.

Εἶεν· εἴπερ γε ἀνάγκη οὕτως ἔχειν.

But remember you must not sit long over your cups.

Πλὴν ἀναμνήσθητέ γε ὑμεῖς ὡς οὐ χρὴ μηκύνειν τὴν οἰνοποσίαν.

Oh, never fear! Deep drinking is not in vogue. We shall be with you in an hour. Gentlemen, fill your glasses!

Μηδὲν φοβήθητε· τὸ γὰρ πίνειν ἀμυστὶ οὐκέτι ἐπικρατεῖ. Μεθ' ὥραν γε προσδοκᾶτε ἡμᾶς. Φίλοι ἄνδρες, πυκάσατε τὰ ποτήρια.

ΤΕΛΟΣ.

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